VICTORIA AND ALBERT MUSEUM

CATALOGUE OF THE JONES COLLECTION

PART III—PAINTINGS AND MINIATURES

467. C. Crivelli. The Virgin and Child.

Frontispiece]

VICTORIA AND ALBERT MUSEUM

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Part III—Paintings and Miniatures

By BASIL S. LONG, M.A.

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PREFACE

THIS celebrated collection, comprising magnificent specimens of French furniture of the XVIIIth century, as well as selected pieces of porcelain, paintings, miniatures, and bibelots, was formed by Mr. John Jones, of 95, Piccadilly, W., and passed to the Nation upon his death in 1882. The collection is now exhibited in Rooms 65–69 (formerly known as the Ceramic Gallery).

In the Introduction to the Handbook to the Collection, published in 1883, it was pointed out that "There have been many " most valuable and important gifts and bequests made from time " to time to the South Kensington Museum. . . . But it is " a mere statement of a simple fact to say that in money value— " setting aside all consideration of other questions connected with " it—the bequest of Mr. Jones exceeds them all." The bequest was indeed a most munificent gift, and one for which the Museum must always remain very deeply indebted to Mr. Jones. By a singular piece of good fortune the Wallace Collection, with which this bequest was compared in the same Introduction, has also become national property, and it is a matter for great satisfaction that by the generosity of Lady Wallace and Mr. Jones the Nation should now possess such superb collections as those at Hertford House and South Kensington.

The accompanying catalogue is the third of three volumes, the first of which deals with the furniture and the second (now in preparation) with the metal-work and jewellery, ceramics, sculpture and books also comprised in the bequest.

CECIL H. SMITH.

Victoria and Albert Museum,
1923.

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INTRODUCTORY NOTE

THE Jones Collection comprises upwards of 120 pictures in oil and water-colour belonging to various schools and periods. The collection was formed for the most part between 1865 and 1882, many of the paintings being purchased at Christie's.

The English examples are the most numerous. The earliest of them is perhaps the portrait of Edward VI by an artist of the Holbein School; several date from the 17th and 18th centuries, but the majority belong to the 19th century and thus form a valuable complement to the Sheepshanks Collection. The older English pictures are mostly portraits, though there is a painting by Gainsborough of *Carthorses at a Drinking Trough*, and a small figure subject by Morland; the more recent ones date largely from the early Victorian period when the genre work of artists such as Frith, Landseer, and Webster was in favour.

The French pictures are also comparatively numerous, and belong mostly to the 18th century. They comprise examples by Lancret, I. F. de Troy, Drouais, Boucher and Fragonard, and two interesting pieces—*The Swing* in the manner of Lancret, and a *Portrait of a Lady as Europa*—which have not been satisfactorily attributed. An important work of an earlier date is the portrait of Mary Queen of Scots which belonged to Francis Douce and appears to be based on the drawing by Clouet at the Bibliothèque Nationale.

The Italian pictures are few in number, but include a *Madonna and Child*, by Carlo Crivelli, which is one of the gems of the collection, and two upright architectural landscapes of excellent quality by Guardi.

The Spanish School is represented by a supposed copy of an *Immaculate Conception* by Murillo, the German School by a portrait by J. H. Tischbein and a *Still Life* by J. W. Preyer,

and the Austrian School by works of J. G. Platzer and F. P. Ferg. There are also a few Dutch pictures by Dirck van der Lisse and others.

The collection of miniatures, numbering more than 160, is important. It comprises some good English specimens, including the *Portrait of Richard Sackville, 3rd Earl of Dorset*, one of Isaac Oliver's masterpieces, and a *Portrait of Queen Elizabeth* by Hilliard ; but the majority of the miniatures are French, and of the latter more than half are enamels by Petitot or by artists working in his manner. Among the French miniatures in water-colour are a fine, large *Portrait of Louis XIV* and the exquisite small gouache decorations of a snuff-box by Blarenberghe.

This catalogue of paintings and miniatures in the Jones Collection is entirely the work of Mr. Basil S. Long, Assistant Keeper in the Department. It is arranged in three portions, (1) oil paintings, (2) engravings and water-colours, (3) miniatures. Paintings not ascribed to any particular artist are grouped under the heading "Artists Unknown" (pages 49 *et seq.* and 116 *et seq.*).

MARTIN HARDIE,
Keeper of the Department of Paintings.

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NOTE ON THE CATALOGUE

The first number in this Catalogue is 458. Nos. 1—457 relate to furniture and other objects, and are included in Parts I and II of the Catalogue of the Jones Collection.

Measurements are given in inches, and the height precedes the width in every case. All paintings are rectangular, and all miniatures are oval, except where otherwise stated.

The following table may be found useful if it is desired to convert measurements to the metric system:—

1 inch	= 2·54	centimetres.	
2 inches	= 5·08	„	
3 „	= 7·62	„	
4 „	= 10·16	„	
5 „	= 12·7	„	
6 „	= 15·24	„	
7 „	= 17·78	„	
8 „	= 20·32	„	
9 „	= 22·86	„	
10 „	= 25·4	„	
11 inches	= 27·94	centimetres.	
12 „	= 30·48	„	
13 „	= 33·02	„	
14 „	= 35·56	„	
15 „	= 38·1	„	
16 „	= 40·64	„	
17 „	= 43·18	„	
18 „	= 45·72	„	
19 „	= 48·26	„	
20 „	= 50·8	„	

CATALOGUE.

OIL PAINTINGS

BAXTER, CHARLES.

Born in 1809 in Little Britain, London; began life as a book-binder, but afterwards studied under George Clint. His works include miniatures, portraits in oils, and subject pictures. He exhibited from 1834 to 1879, chiefly at Suffolk Street and the Royal Academy (1834-72). He was elected a Member of the Society of British Artists in 1842. He died at Lewisham on 10th January, 1879.

458. THE SISTERS.

Half-length figures of two girls. One on the left, with brown hair parted in the centre, wears a red kerchief, a black ribbon round her neck and a décolleté yellowish dress with a rose at her bosom. She turns full-face towards the spectator and places her left arm round the waist of her companion, who stands three-quarters towards the spectator's left, with her hands folded on her breast and looks towards the spectator. She has dark hair parted in the centre; it is adorned with red roses above her ear and a lock falls upon the left shoulder. She wears a white garment which leaves her bosom and shoulders bare, and a red shawl. In the background are a pedestal, trees, and a glimpse of landscape. *Plate* 9.

Canvas. Circular, diam. $12\frac{3}{4}$. 548—1882.

This subject was a favourite one with Baxter: he painted it several times with variations.

BOUCHER, FRANÇOIS.

Son of a designer of embroidery; born at Paris, 29th September, 1703; pupil of his father and of Le Moine. Was early employed as a draughtsman and engraver, and in 1723 won the first prize at the competition held by the Académie Royale. Two years later he visited Italy, with Carle van Loo. On his return in 1731 he became an agréé of the Académie, of which he was eventually appointed director in 1765. He died at Paris, 30th May, 1770. He was a prolific, and during his life a popular, painter of portraits, and religious, rustic, mythological and decorative subjects.

459. MADAME DE POMPADOUR (b. 1722, d. 1764), mistress of Louis XV.

Full-length, three-quarter face portrait of a lady seated in a garden and looking towards the spectator's left at a bird perched upon a branch. Her hair is powdered, and she wears a white satin dress, white shoes and pearl

bracelets. Her left arm rests on two books on a ledge on the right; her right hand holds a page of a book which lies open on her lap. Roses lie upon the ground. Behind her are trees and a rose-bush; two birds are flying among the trees. *Plate* 29.

Signed *f Boucher* | 1758 on a stone at the bottom on the right.

Canvas. 28½ by 22½ (sight measure). 487—1882.

Reproduced in Haldane Macfall's *Boucher*, 1908, p. 82; also in the *General Guide to the Collections, Victoria and Albert Museum*, 1909, etc.

Boucher painted several portraits of Madame de Pompadour. The Baroness Alphonse de Rothschild has one like that in the Jones Collection. Baron Maurice de Rothschild's example (reproduced in the *Revue de l'Art Ancien et Moderne*, March, 1922, p. 201) shows her in a different costume, but in a somewhat similar pose and with a book. Another full-length portrait is in the Wallace Collection and is dated 1759; the same gallery contains a miniature full-length portrait by Boucher; another portrait of her by Boucher, similar in pose to the Jones Collection example, but only three-quarter length, is in the National Gallery of Scotland. The ascription to Boucher of the portrait in the Louvre (Schlichting Collection) is no longer considered certain. See an article by P. de Nolhac on "François Boucher, Portraitiste de Mme. de Pompadour," in the *Revue de l'Art Ancien et Moderne*, March, 1922, pp. 193-202.

460. L'AMOUR MOISSONNEUR, or, CUPID AS A REAPER. (Formerly called "Cupids Sporting.") *After* F. Boucher.

A composition with four cupids. One lies on his back on a blue cloth on a sheaf of corn in the foreground; near him lies a quiver; another cupid, in the centre, is tickling the mouth of the first cupid with a straw; behind them is a third cupid holding a wisp of corn and brandishing a sickle. On the left, more remote, is a naked boy, with his back to the spectator, grasping growing corn. The central group is overhung by a tree which springs from a mass of rock on the right. The sky is partly clouded.

Canvas. Oval, 25 by 20½ (sight measure). 494—1882.

An engraving after Boucher by Madame Lépicié, entitled *L'Amour Moissoneur*, is reproduced on plate 5 of the 2nd series (1913 or 1914) of *La Peinture Décorative au XVIII^e siècle*. The painting agrees almost entirely with the engraving, except that the latter is rectangular. Mr. A. P. Wills, of Sandford, Sherborne, Dorset, possesses a similar but larger rectangular picture ascribed to Boucher.

461. L'AMOUR OISELEUR, or, CUPID AS A BIRD-CATCHER. (Formerly called "Cupids Sporting.") *After* Boucher.

A composition with four cupids. One, seated on a rock near the centre, rests his right hand on a quiver and his left on a bird-cage; another, in

profile to the left, holds a white dove and is looking at the cage ; between them is seen a third, whose right hand also holds the cage. On the left kneels a fourth cupid, who is flying a bird attached to a white ribbon. On either side are trees ; the sky is partly clouded.

Canvas. Oval, 25 by 20½ (sight measure). 495—1882.

An engraving after Boucher by Mme. Lépicié, entitled *L'Amour Oiseleur*, is reproduced on plate 5 of the 2nd series (1913 or 1914) of *La Peinture Décorative au XVIII^e siècle*. Except for certain details, the painting agrees with the engraving, but the latter is rectangular.

462. FIRE.

One of an allegorical series of four pictures representing the Elements.

In the foreground sprawls a cupid, facing towards the spectator's left, having in front of him on his white mantle four red hearts and a posy of flowers. Another cupid, holding in his right hand a dart and in his left a burning torch, is about to alight on the left. Behind, a third cupid, aiming an arrow, flies downwards towards the right. In the background on the left is a fire, and on the right is foliage. Cloudy sky.

Canvas. 33 by 28½ (sight measure). 596—1882.

This painting agrees, except for the legs of the lowest figure and other small details, with the oval reversed engraving by J. Daullé after Boucher, of which a print (E. 6916—1903) can be seen in the Department of Engraving, Illustration and Design, in this Museum. Beneath the engraving are the following lines :—

Sur le front de l'Amour
Brille une flamme pure :
Aimons : c'est l'œil du jour,
Le Feu de la Nature.

463. AIR.

One of an allegorical series of four pictures representing the Elements.

Two naked cupids are seated on rocks in the foreground, playing with a white dove ; behind flies a third cupid holding another white dove. Landscape and sky background. *Plate* 30.

Canvas. 33 by 28½ (sight measure). 595—1882.

This painting agrees, except in the mouth of the central figure and the length and slope of the floating drapery, with the oval reversed engraving by J. Daullé after Boucher, of which a print (E. 6917—1903) can be seen in the Department of Engraving, Illustration and Design, in this Museum. According to the letters of the engraving, the original by Boucher belonged to the King of France. Beneath the engraving are the following lines :—

Jeunes Oiseaux, que la tendresse inspire,
Sortez de nos bois ;
Unissez vos voix ;
Chantez l'Amour : l'Air est sous votre empire.

CLOUET, FRANÇOIS (School of).

(For a biography of Clouet, *see* page 73.)

464. MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587).

Half-length, three-quarter face portrait of a brown-eyed woman turning and looking to the spectator's right. She has curly brown hair dressed close to the head and parted in the centre. She wears a pearl crown, a drop-pearl ear-ring, and a pink dress embroidered with silver and pearls, and with an upright collar open in front and lined with white. Dark background. *Plate* 22.

Inscribed at the top on the left, MARIE | REINE | D'ECOS= | SE.

On panel. 12 by $8\frac{3}{4}$. 625—1882.

This painting belonged in 1804 to Francis Douce (1757-1834), the antiquary, and subsequently to Sir Samuel Rush Meyrick, and in 1861 to Colonel Meyrick. Another version belongs to Colonel W. E. Probert, in which the dress is darker. A similar miniature is at Windsor Castle,* and another miniature, which is not altogether dissimilar, is in the *Livre d'Heures* of Marie de Médicis in the Louvre.† All four are probably based, directly or indirectly, on the crayon drawing, supposably by François Clouet, in the Cabinet d'Estampes at the Bibliothèque Nationale, Paris.‡

On the back of the painting are pasted the following:—

(1) A MS. statement by Francis Douce, 19th June 1804, respecting a miniature portrait of Mary, Queen of Scots, preserved at the British Museum, to which it was presented on the 21st May 1792 by the Countess Dowager Brooke and Countess Dowager of Warwick. According to a quotation from an inscription on the back of the miniature, it is by Zucchero and was given by Mary, Queen of Scots, to Lord John Hamilton.

(2) An engraving of a sketch by George Vertue from the miniature at Windsor.

(3) An old MS. stating that the print of Mary by Elstrack is very like this painting.

(4) A MS. quotation from John Bayner's translation of Mary, Queen of Scots', French verses.

In the Judges' House at Warwick is a copy of this painting.

The painting in the Jones Collection is reproduced on plate III of Andrew Lang's *Portraits and Jewels of Mary, Queen of Scots*, 1906.

* Cf. the reproductions in Lord Ronald Gower's *Great Historic Galleries*, Vol. II., 1882, plate 21; L. Cust's *Portraits of Mary, Queen of Scots*, 1903, plate IV.; J. J. Foster's *True Portraiture of Mary, Queen of Scots*, 1904, p. 85.

† Reproduced by L. Cust, *op. cit.*, plate V., and by J. J. Foster, *op. cit.*, facing page 16.

‡ Reproduced in H. Bouchot's *Les Clouet et Corneille de Lyon*, 1892, p. 37; *L'Art et les Artistes*, Vol. V., 1907, p. 73; J. J. Foster, *op. cit.*, coloured frontispiece; A. Lang's *Portraits and Jewels of Mary, Queen of Scots*, 1906, plate II.; and L. Cust, *op. cit.*, 1903, plate III.; cf. also L. Cust, *op. cit.*, pp. 31-37; A. Lang, *op. cit.*, pp. 19, 20; and *The Gentleman's Magazine*, March, 1836, p. 251.

COLLINS, WILLIAM, R.A.

Born in Great Titchfield Street, London, on 18th September, 1788 ; entered the schools of the Royal Academy in 1807 ; was patronised by Sir George Beaumont and others ; painted landscapes, marine views and pictures of rustic life ; exhibited at the Royal Academy from 1807 to 1846, becoming A.R.A. in 1814, R.A. in 1820, and Librarian to the Academy in 1840. In 1836 Collins visited Italy. Under Italian influence he changed his style for a year or two, but he ultimately reverted to the English subjects to which he owed his reputation. He died in Devonport Street, Hyde Park Gardens, on 17th February 1847, and was buried at St. Mary's, Paddington.

465. FISHWOMEN ON THE COAST NEAR BOULOGNE.

In the foreground on the right, two women, with their faces in profile, are seated conversing on the rocks ; near them on the right sits a little girl. One of the women wears a red kerchief, a green bodice and a black skirt ; the other, nearer the centre, has a white kerchief with red lines, a bodice of pink, yellow and white, and a pink skirt ; near her in the centre are two large round baskets. A coast-line of low hills projects from the right to beyond the centre, and the sea-horizon on the left is broken by a circular fort standing on the extremity of the sands. Between the fort and the woman are three figures. The sky is partly clouded ; the sunshine falls from the right. *Plate* 8.

Signed *W Collins* | 1830 on a rock on the right.

Panel. 25 by 32. 569—1882.

This picture has not been definitely identified with any of those mentioned by Collins in his MS. list of pictures and patrons, which is preserved in the Library of the Museum.

CRESWICK, THOMAS, R.A.

Born at Sheffield on 5th February, 1811; studied at Birmingham under J. V. Barber; settled in London in 1828. Exhibited at the Royal Academy from 1828 to 1870, his first contributions being Welsh scenes, followed later by views from Ireland, the North of England, etc.; exhibited also at the British Institution and elsewhere ; was especially fond of depicting streams. He occasionally painted in collaboration with Ansdell and Frith. In 1842 the British Institution awarded him a premium of 50 guineas. He was elected A.R.A. in 1842, and R.A. in 1851. He died at Linden Grove, Bayswater, on 28th December, 1869, and was buried in Kensal Green Cemetery.

466. MOUNT TOM, MASSACHUSETTS, UNITED STATES.

View of a river with a mountain in the background. In the foreground on the left is the river; on the right along the river-bank are a fence and a track

on which are figures. The other bank is at some distance on the left. On the river are a few boats. It recedes through level country towards a bold mountain with serrated edge. Pale sunset sky with a few slight clouds.

Panel. 7 by 10. 580—1882.

CRIVELLI, CARLO.

Born probably about 1430-35; perhaps the son of a painter, Jacopo Crivelli. He worked for many years in the marches of Ancona. In 1490 he was ennobled by Ferdinand II. of Capua. He died about 1495.

467. THE VIRGIN AND CHILD.

The head-dress and drapery of the Virgin are in gilt stucco.

Half-length figure of the Virgin turning her head slightly and inclining it to the left, but looking down towards the right. She wears a golden hood and robe lined with green; beneath the hood is a transparent veil; on either side of her head is a light brown corkscrew curl, and on her forehead is a string of pearls with a red stone in the centre. Her crimson dress is almost hidden by the robe. With both hands she holds the Child, Who is seated towards the right on a portion of her robe on a cracked parapet in front of her. He turns His head towards the spectator. With both hands He grasps a large apple. His waist is swathed with white bands over a red waistbelt. His light brown hair is fringed with corkscrew curls. Both Virgin and Child have heavy golden nimbi. In front of the parapet on the left is a red curtain; on the parapet on the right are two violets and a fly. Behind the Virgin is a red marble column, in front of which, behind her head, is suspended a garland of peaches and pear-shaped plums. On either side of the column is a glimpse of landscape with trees and bushes under a partly clouded sky.

Frontispiece.

Signed OPVS · CAROLI · CRIVELLI · VENETI on the edge of the parapet.

Tempera, varnished, on panel. 18½ by 13½ (sight measure).

492—1882.

There is a somewhat similar picture by Crivelli in the Carrara Gallery at Bergamo (reproduced in *Les Arts*, September, 1913). The Child in the picture in the Jones Collection is almost identical with the Child in a picture by Crivelli in the collection of Herr Eugen Bracht of Berlin (G. M. Rushforth, *Carlo Crivelli*, 1900, p. 100). The pattern of the Virgin's cloak is much like that on the cloak in a picture by Crivelli in the Budapest Gallery.

Reproduced facing page 62 of *Carlo Crivelli*, 1900, by G. M. Rushforth.

DROUAIS, FRANÇOIS HUBERT.

Son of Hubert Drouais, portrait painter; born at Paris 14th December, 1727. Was a pupil of his father, and visited the studios of Carle van Loo, Natoire and Boucher. In 1755 he became an agréé of the Académie Royale, in 1758 a member, and in 1774 "conseiller." After a brilliant career as a portrait painter, he died at Paris 21st October, 1775.

468. MARIE ANTOINETTE, QUEEN OF FRANCE (b. 1755, d. 1793), at the age of seventeen.

Half-length, three-quarter face portrait of a girl turning to the spectator's left and looking towards the spectator. She has grey eyes, a high forehead, a long nose, and a thick lower lip ; her powdered hair is dressed high. She wears an ear-ring with two pearls, a jewelled close-fitting necklace with pendant, and a low-necked pink and white embroidered dress trimmed with lace and with flowered straps over the shoulders. Brown and grey background, darkest on the left. *Plate* 32.

Canvas. Oval, 24¾ by 20 (sight measure). 529—1882.

Cozette executed in 1774 a tapestry copy of a portrait of Marie Antoinette painted by Drouais in 1773; the tapestry belongs to the Chamber of Commerce of Bordeaux, and appears to agree closely with the painting in the Jones Collection. M. Jules Flammermont, however, throws doubt upon the attribution of the painting in this Museum to Drouais : "malgré cette ressemblance au moins apparente, cette peinture est de qualité si médiocre que l'attribution à Drouais me paraît encore très douteuse" (*Gazette des Beaux-Arts*, 3e période, Vol. XIX., 1898, p. 185).
Other portraits of Marie Antoinette, at about the same age and in a similar pose, are the engraving by L. J. Cathelin reproduced in the *Gazette des Beaux-Arts*, 3e période, Vol. XVIII., p. 295, and the painting by J. S. Duplessis (formerly in the Marquise de Ganay's Collection, sold at Paris, 8th-10th May, 1922), reproduced on page 13 of *Les Arts*, December, 1909.

469. MADEMOISELLE DORÉ, holding a rose in her right hand. *Attributed to* DROUAIS.

Half-length, nearly full-face, portrait of a blue-eyed girl leaning her arms on a parapet and looking towards the spectator ; her left hand rests on her right wrist; her right hand holds a pink rose. She has brown hair and wears a black hat tied with a blue ribbon, a low-necked blue dress, and a white lace fichu ; her short sleeves are trimmed with similar lace. *Plate* 31.

Inscribed *Mlle Doré* on the parapet.

Canvas. Oval, 26½ by 23½ (sight measure). 600—1882.

François Hubert Drouais (b. 1727, d. 1775) married on 27th July, 1758, Anne Françoise Doré (d. 1809, aged seventy-seven), one of the three daughters of Pierre Doré, a locksmith, and his wife, Françoise Brèche de la Bonté. Anne Françoise had two sisters, Marie Jeanne, aged twenty-two in 1758, and Marie, aged twelve. Marie Jeanne went to live with her elder sister after the latter's marriage. The portrait probably represents either Anne Françoise Doré before her marriage to Drouais, or her sister, Marie Jeanne. Three portraits of Anne Françoise exist, viz., a

painting by Drouais, reproduced in the *Gazette des Beaux-Arts*, 3e période, Vol. XXXIV., 1905, p. 391; another by the same, reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. XVI., 1904, facing p. 420; and a miniature by Dumont belonging in 1905 to a M. Prinet, a connection of the Drouais family. There is sufficient similarity between the painting in the Jones Collection and the first of these three portraits to justify the hypothesis that the former may represent Mme. Drouais before her marriage. C. Gabillot, however, suggests (*Gazette des Beaux-Arts*, 3e période, Vol. XXXIV., 1905, p. 392) that it is a portrait by F. H. Drouais of his wife's sister, Marie Jeanne. The authorship of the painting remains uncertain. It undoubtedly shows affinity with the work of F. H. Drouais, but the latter's wife was herself an artist, and is believed to have collaborated with her husband. The inscription *Mlle. Doré* might possibly be a signature. A Mlle. Doré, perhaps one of Mme. Drouais's sisters, exhibited miniatures in oil at the Exposition de la Jeunesse at Paris in 1769.

DUPLESSIS, JOSEPH SIFFRED (After).

Duplessis was born at Carpentras 22nd September, 1725; he was the son of a surgeon or chemist, who was also a painter. After studying under J. G. Imbert, he went to Rome and worked there under P. Subleyras. He returned home about 1749 and settled in 1752 at Paris, where he first exhibited in 1764. In 1769 he was made an agréé, and in 1774 a full member, of the Académie Royale. He became a fashionable portrait painter, but was ruined by the Revolution. In 1796 he was appointed one of the keepers of the collections at Versailles, where his death took place on the 1st April, 1802.

470. KING LOUIS XVI. OF FRANCE (b. 1754, d. 1793).

Three-quarter face bust portrait of the King turning and looking towards the spectator's right. He wears a short powdered wig, a pale blue coat, and the blue ribbon and star of the Order of the Saint Esprit, and the red ribbon and badge of the Order of the Golden Fleece. Brown background.

Panel. 23¼ by 18 (sight measure). 568—1882.

Duplessis had more than twenty sittings from the King, and completed a portrait of him in 1775 or 1776 which was repeated, it is said, at least fifty times (*see* Jules Belleudy, *J.-S. Duplessis*, 1913, pp. 297-303). Two of these paintings are at Versailles (Nos. 719, 3966); another (reproduced in the *Gazette des Beaux-Arts*, 3e période, Vol. XIX., 1898, p. 193) is, or was, at the Castle of Laxenburg, in Austria; a fourth, lent by M. Eugène Féral-Cussac, of Paris, was No. 337* in the collection shown at the Trocadéro at the Exposition Universelle of 1878. The Library of the Museum contains a photograph of this painting, which shows more of the body than the Laxenburg and Jones Collection examples.

Other replicas or copies are cited by Belleudy (*op. cit.*, pp. 326, 327). The painting in the Jones Collection is of no great merit, and is more probably a copy by another hand than one of the repetitions by Duplessis himself. It belonged, about 1846, to Mr. Roger Fenton, and was acquired by Mr. Jones in 1870.

[*See* article by A. de Champeaux in the *Gazette des Beaux-Arts*, Vol XXVII., 1883, p. 430 article by Jules Flammermont in the *Gazette des Beaux-Arts*, 3e période, Vol. XIX., 1898, pp. 189 *et seq.*; P. de Nolhac and A. Pératé, *Le Musée National de Versailles*, 1896, p. 234.]

* The description given in the Catalogue applies to another painting.

DYCK, SIR ANTHONY VAN.

See Stone, Henry.

ETTY, WILLIAM, R.A.

Was the son of a miller and spice maker of York, where he was born on 10th March, 1787. He was apprenticed to a printer at Hull, and served a long period in that trade; but at the age of nineteen, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the greater part of his life. He exhibited at the Royal Academy from 1811 to 1849, and at the British Institution and elsewhere. He visited Italy in 1816 and 1822; on his return in 1824 he was elected A.R.A., and in 1828 he became an Academician. He died at York on 13th November, 1849, and was buried there in the churchyard of St. Olave.

471. INNOCENCE: HEAD OF A YOUNG GIRL.

Head and shoulders of a young, brown-haired girl turning her head almost in profile and looking downwards towards the spectator's left. She wears a low-necked white dress. Her right arm is raised. Blue background with white patches suggesting clouds.

Canvas. Oval, 17 by 13. 498—1882.

FAED, THOMAS, R.A.

Born on 8th June, 1826, at Burley Mill, Gatehouse-of-Fleet, Kirkcudbrightshire. Received his early training at an Edinburgh school of design. In 1849 he became an Associate of the Royal Scottish Academy. In 1852 he proceeded to London and devoted himself mainly to genre-painting. His subjects were largely taken from Scotch peasant life. He was elected A.R.A. in 1861, and became R.A. in 1864 and an Honorary Retired Academician in 1892. He exhibited till 1892, when failing sight compelled him to cease painting; he was blind for the last seven years of his life. He died on 17th August, 1900, at St. John's Wood.

472. THE POOR, THE POOR MAN'S FRIEND: Wayfarers approaching a Fisherman's Cottage.

A composition of seven figures. In the centre of the group an old fisherman in blue coat and buff-coloured trousers is seated towards the spectator outside a white-washed cottage; across his knees lies a net. At his left stands a little boy in a grey coat and red kilt; further to the spectator's right a woman stoops in the doorway over a little child. On the fisherman's right stands a little girl holding her shawl with her mouth. Behind her on the spectator's left a blind man in a brown coat is approaching; he is wiping

his head with a red handkerchief. Behind him at some distance a laden fisherman is advancing. In the background is a landscape with a small harbour.

Signed *Thomas Faed* 1867 near the bottom on the left.

Canvas. 16 by 24. 504—1882.

Faed painted two pictures of this subject; the other version, which was exhibited at the Royal Academy in 1867 and was sold at Christie's on 14th July, 1894, measured 37 in. by 53 in.

FERG, FRANZ DE PAULA.

Son of a painter; born at Vienna 2nd May, 1689. Studied under various artists at Vienna, and was influenced by the work of Callot and S. Le Clerc. In 1718 he left Vienna, and after working in various parts of Germany he settled in London, probably soon after 1720. Here he died destitute in 1740. He painted landscapes with ruins and figures, and genre subjects, somewhat in the Dutch manner; he also executed a few etchings.

473. HAWKING PARTY.

A composition of thirteen figures and four horses in a landscape with buildings. In the foreground on the left are a man in a buff coat on a brown horse facing the spectator, and a man in a mauve coat on a grey horse with his back to the spectator; on the right a boy in red and a man in a blue coat stand with a dog beside a man in a red coat on horseback. On the right behind this group is an arched stone building, near which are three men with a horse; in the centre two men are conversing under two trees. On the extreme left are a man and a woman with a child and a dog. In the background are a house and a gateway. Cloudy sky.

Signed *F v* (monogram) in the lower left-hand corner.

Copper. 12¼ by 15½ (sight measure). 574—1882.

474. HAWKING PARTY.

A composition of twelve figures and five horses in a landscape with buildings. In the centre of the foreground a man in a red coat is riding to the left on a white horse. Behind him on the right is a man in a brown coat on a prancing brown horse. On the right a man in a blue coat leans against a post, beside which is another figure. Further off on the left a man is holding a horse near a house, on a balcony of which are a man and a woman; another woman is looking out of a window. Behind the building are trees. In the

background on the right a man is receding on horseback near a wall and building. Cloudy sky.

Signed *F v* (monogram) in the lower left-hand corner.

Copper. 12¼ by 15½ (sight measure). 575—1882.

FIELDING, ANTHONY VANDYKE COPLEY.

Born in 1787; was the second son of Theodore Nathan Fielding. He studied under John Varley, and became well known as a water-colour painter of landscapes and sea pieces. He exhibited from 1810, chiefly at the Old Water Colour Society, where 1,671 of his works appeared, but also at the British Institution and Royal Academy (1811-42). He became an Associate of the Old Water Colour Society in 1810, a Member in 1812, Treasurer in 1817, Secretary in 1818, and President in 1831. In 1824 he was awarded a gold medal at the Paris Salon. His method of execution was very rapid. Copley Fielding amassed a considerable fortune and retired to Brighton; he died at Worthing on 3rd March, 1855, and was buried in Hove Parish Churchyard.

475. BROUGHAM CASTLE, on the Eamont, Westmorland.

In the foreground on the left are two tall trees past which a man in red is driving cattle towards the right. The ground slopes away from the spectator to a wooded depression, behind which in the middle distance rises a ridge, surmounted on the right by a large castle with a square tower. In the distance a wide extent of hilly landscape is suggested. The sky is mostly clouded, with faint reddish tints towards the horizon.

Canvas. 7 by 10. 545—1882.

FRAGONARD, JEAN HONORÉ.

Born at Grasse in April, 1732; son of a glove manufacturer, who removed to Paris in 1746. At the age of eighteen he left a notary's office to devote himself to art, which he studied under Chardin and Boucher. In 1752 he won the *prix de Rome*. He went to Rome in 1756, and remained in Italy till 1761. He died at Paris 22nd August, 1806. He was a prolific painter of genre, *sujets galants*, and portraits.

476. CUPIDS.

A composition with three cupids. One, seated on the right, is playing a flute; another, on the left, reclines with his back to the spectator; the third, more remote on the left, is playing a guitar.

In grisaille. Panel, 19 by 15½ (sight measure). 560—1882.

477. CUPIDS.

A composition with four cupids holding festoons of flowers and foliage. In the foreground are two cupids seated on rocks ; a third is behind on the left, and a fourth, more remote, is in a cloud at the top on the right.

Plate 30.

In grisaille. Panel, 19 by 15½ (sight measure). 559—1882.

FRITH, WILLIAM POWELL, C.V.O., R.A.

Born at Aldfield, Yorks, 9th January, 1819. His father was subsequently an innkeeper at Harrogate. Frith studied at Sass's Academy and the Royal Academy Schools. He exhibited from 1838 at the Royal Academy and elsewhere. He was elected an Associate of the Royal Academy in 1845, and a full member in 1853. He died at St. John's Wood, London, 2nd November, 1909. Frith painted portraits, genre subjects, and illustrations of well-known novels and plays. His best-known pictures are the " Derby Day " and the " Railway Station."

478. THE VILLAGE MERRY-MAKING.

Scene with numerous figures in the grounds of an old house. On the left a youth and a girl are seated on the grass while an old woman in red tells the girl's fortune. A little further to the right a man and a girl are seated under an enormous tree; a man in green and red is inviting them to join a game of oranges and lemons which is going on in the centre. Under the tree are also two musicians. On the right, where the ground is bare, a little boy and three girls, one in red and green, are endeavouring to drag an old man towards the game which is in progress; an old woman seated at a table looks on. In the background on the right is the old house with a church tower peeping above it. In the distance in the centre and on the left is park-like country.

Canvas. 9½ by 16. 510—1882.

The original version of this subject was apparently painted in 1846 and was much larger; Frith repeated it several times, even as late as at the age of eighty-eight (*Cornhill Magazine*, 1906, p. 597). A large version (43½ in. by 72 in.) was sold at Christie's on the 18th June, 1892, lot 159.

479. MEASURING HEIGHTS.

" The poor woman would sometimes tell the 'Squire, that she thought him and Olivia extremely of a size, and would bid both stand up to see which was tallest. These instances of cunning, which she thought impenetrable, yet which everybody saw through, were very pleasing to our benefactor, who gave every day some new proof of his passion."

Goldsmith, *Vicar of Wakefield*, Chapter 16.

Interior with eight figures. In the centre stands the Vicar's wife, dressed in brown, green, and white, with her left hand under the chin of Olivia; the latter stands, dressed in buff, red, and white, with her back to the Squire, who stands on the right, wearing a long blue coat and looking towards the spectator. On the right a girl in a dark dress, seated in a large arm-chair, is looking on; a boy in a brown coat, holding a book, is apparently addressing her. On the left, by a latticed window, two little boys blowing bubbles, and the Vicar are seated at a table covered with a green cloth; the Vicar, dressed in black and wearing a wig, turns round to look at Olivia, while his wife looks at him. On the floor is a green and red carpet. *Plate* 10.

Panel. 9 by 12. 511—1882.

Frith exhibited a picture with this title at the Royal Academy in 1842. He painted more than one version of this subject; one of them was sold at Christie's on the 25th April, 1891, lot 38.

480. SANCHO PANZA TELLS A TALE TO THE DUKE AND DUCHESS.

"The duke offered Don Quixote the upper end (of the table), and though he would have declined it, the importunities of the duke prevailed on him to accept it. The ecclesiastic seated himself over against him, and the duke and duchess on each side. Sancho was present all the while. . . . When he perceived the ceremonies that passed between the duke and Don Quixote, to make his master sit at the head of the table, he said: 'If your honours will give me leave, I will inform you of what once happened in our village in reference to places at table.' Don Quixote began to tremble, persuaded that his squire was about to utter some absurdity."

Cervantes, *Don Quixote*, Part II., Chapter 31 (Jarvis's *Translation*, ed. 1840).

Interior with figures at a table. On the right Don Quixote, in a red cloak, is seated in a blue chair; on the further side of the table is the ecclesiastic, tucking a napkin under his chin; on the nearer side of the table sits the Duchess in a cream-coloured dress, and on the left of her the Duke, dressed in reddish-brown; behind him stands a group of four girls. All are looking at Sancho, who, dressed in brown, stands in the foreground on the right of the centre with his hat in his hand and his back to the spectator, looking towards the Duchess. In the foreground on the left is a wine-cooler; to the left of the group of women is a window; behind the table hangs a piece of green tapestry, and on the extreme right some men are seen in another apartment.

Signed *W P Frith* 1850 at the bottom on the right.

Frith exhibited a picture of this subject at the Royal Academy, 1850.

Panel. 9 by 13. 513—1882.

This painting or a replica is engraved by J. and G. P. Nicholls on p. 239 of the *Art Journal*, 1856, which says of it: "The definite variety and appropriate felicity of character in this picture are evidently a result of assiduous study and research. It is extremely difficult to work up to the

prominent characters of Cervantes. . . . There is but little of the prevalent taste for upholstery in the work; every figure maintains its place, and the relation between all the members of the circle is well sustained. The colour and texture are of great excellence. . . ."

"Mr. Frith has made the semi-oriental character of the piece and the situations suggestive of great richness of colour and physiognomical character. The subject has given him an opportunity of laying himself out for the full indulgence at once of that combination, and that opposition of tints for which he is eminent. In the deepest and richest combinations he contrives to impart refinement in passages, which, in less skilful hands, would betray coarseness or sensuality. The present picture, we have said, is one of great beauty in colour. . . ." (Extract from a review of the Royal Academy Exhibition, in *The Athenæum*, 1850, p. 559.)

481. THE BRIDE OF LAMMERMOOR.—Lucy Ashton and Ravenswood.

"They broke between them the thin broadpiece of gold which Alice had refused to receive from Ravenswood. 'And never shall this leave my bosom,' said Lucy, as she hung the piece of gold round her neck, and concealed it in her handkerchief, 'until you, Edgar Ravenswood, ask me to resign it to you—and, while I wear it, never shall my heart acknowledge another love than yours.' With like protestations, Ravenswood placed his portion of the coin opposite to his heart."

Scott, *Bride of Lammermoor*, Chapter 20 (ed. Black, 1852).

Two full-length figures standing in a landscape. Lucy, with fair hair and bare head, wears a grey dress and yellow skirt; she turns in profile to the right, and is hanging a blue ribbon round her neck. Ravenswood, a tall figure with dark hair, wears a black plumed hat, a dark costume, and a sword. A plaid lies near him on a rocky bank. His right arm holds Lucy's waist; in his left hand is a blue ribbon. On the left a stream with rocky bed emerges from beneath a stone arch; on the right are rocks. In the background are two trees, on the left-hand one of which a bird sits. In the distance are mountains, with a sunset effect on the horizon. *Plate* 11.

Panel. 14½ by 11. 514—1882.

Frith painted another picture of this subject which was exhibited in 1886.
Engraved by Lumb Stocks in A. & C. Black's edition of Scott's *Bride of Lammermoor*, 1852.

482. SCENE FROM "LE BOURGEOIS GENTILHOMME."—Monsieur Jourdain receiving his guests.

Figures from left to right: Dorimène, Dorante, Monsieur Jourdain, laquais.

M. Jourdain (*après avoir fait deux révérences, se trouvant trop près de Dorimène*). "Un peu plus loin, madame.

Dorimène. Comment?

M. Jourdain. Un pas, s'il vous plaît.

Dorimène. Quoi donc?

M. Jourdain. Reculez un peu pour la troisième.

Dorante. Madame, Monsieur Jourdain sait son monde."

Molière, *Le Bourgeois Gentilhomme*, Act III., sc. 16.

Scene in a vestibule. On the left stands Dorimène in a white and grey dress; near her is a little dog. She holds the right arm of Dorante, a tall figure in a dark wig and yellow and crimson coat, who stands in the centre. On the right is Monsieur Jourdain in a red coat and green breeches, bowing profoundly to the lady. On the right is a glimpse of a room, with two lackeys and a table; on the left is the courtyard of the house, with a carriage disappearing.

Signed *W. P. Frith.* 1860 in the lower right-hand corner.

Canvas. 17½ by 22. 537—1882.

Frith painted this subject more than once. He states in his *Autobiography* that this picture is a copy of that exhibited at the Royal Academy in 1848, of which there is an engraving by J. and G. P. Nicholls in the *Art Journal*, 1856, p. 238. A similar picture by Frith is in the Art Gallery at Preston, and is reproduced in Cassell's illustrated catalogue of that Gallery.

483. SCENE FROM "LE BOURGEOIS GENTILHOMME." —Madame Jourdain discovers her husband entertaining Dorimène and Dorante.

Figures from left to right: Nicole, Madame Jourdain, Monsieur Jourdain, Dorimène, Dorante, laquais.

Madame Jourdain. "Ah, ah, je trouve ici bonne compagnie, et je vois bien qu'on ne m'y attendait pas. C'est donc pour cette belle affaire-ci, monsieur mon mari, que vous avez eu tant d'empressement à m'envoyer dîner chez ma sœur. . . . Voilà comme vous dépensez votre bien et c'est ainsi que vous festinez les dames en mon absence, tandis que vous m'envoyez promener."

Molière, *Le Bourgeois Gentilhomme*, Act IV., sc. 2.

Interior with seven figures. In the centre at a table are Monsieur Jourdain in a red coat seated on the left, Dorante in a yellow coat seated on the right, and between them, on the further side of the table, Dorimène in a mauve dress, rising from her seat. On the left stands Madame Jourdain in a black hat and shawl and a green skirt; behind her is the servant who has opened the door for her. On the right are two lackeys in green livery; one, in the foreground, is busy with the wine in a cooler.

Canvas. 17½ by 22½. 538—1882.

Frith states in his *Autobiography* that this is a copy of the picture exhibited at the Royal Academy in 1846. This, or a similar painting by Frith, was lithographed by J. H. Maguire. Frith painted another picture of the same subject in 1860.

The Athenæum (1846, p. 503) remarks on the original picture that ". . . the worthy lady is quite a secondary person in the scene. The struggle between the confusion, the appetite, and the pride of Jourdain is made antithetical to the insolent ease with which the Count surveys the intruder; while the middle place, as well in position as in amount of emotion, is kept by the Belle Marquise, into whose mind some insulting criticisms are fast rising. The servant at the door, the prime mover

of the mischief, is evidently the confederate of the portentous figure by which the feast is interrupted. . . . We were somewhat surprised to find that an observer so accurate as Mr. Frith should make Jourdain hold his fork as only an Englishman would hold it. There is an anachronism, too, in the bottled champagne; lead had not been substituted for resin in the days when men wore swords and periwigs."

484. SCENE FROM THE "SENTIMENTAL JOURNEY."

"I had counted twenty pulsations, and was going on fast towards the fortieth, when her husband, coming unexpectedly from a back-parlour into the shop, put me a little out in my reckoning.—"Twas nobody but her husband,' she said—so I began a fresh score.—'Monsieur is so good,' quoth she, 'as to give himself the trouble of feeling my pulse.'—The husband took off his hat, and making me a bow, said, I did him too much honour. . . ."

Sterne, *Sentimental Journey*.

Interior with three figures in 18th century costume. On the right the husband, in a yellowish-brown coat and red stockings, is raising his hat and bowing towards the hero, dressed in black, and the lady in cerise and blue, who are seated towards the spectator in the centre; the hero is feeling the lady's pulse. On the left is the end of a counter; in the background is a window. On the extreme right is an open door through which distant buildings and trees are seen. *Plate* 11.

Signed *W. P. Frith* 1841. at the bottom to the left of the centre.

Canvas. 35½ by 27½. 556—1882.

There is a *pentimento* behind the lady's head, the top of the chair having been altered.

This is perhaps the picture which Frith exhibited at the British Institution in 1842. He exhibited a picture of the same subject at the Royal Academy in 1870, but it was differently composed.

"It is beautifully conceived; the countenances of the group are perfect in character and expression; it is elaborately finished, and yet in a free style: as a whole it may vie with any production of our younger school of Art." (Extract from a review of the exhibition of the British Institution in *The Art Union*, 1842, p. 77.)

FROST, WILLIAM EDWARD, R.A.

Born at Wandsworth in 1810; studied at Sass's School; entered the Royal Academy Schools in 1829 and won a gold medal there in 1839. During the earlier part of his career he painted many portraits, but later on his subjects were mainly mythological and allegorical. He exhibited from 1836, chiefly at the British Institution and Suffolk Street. Frost won a prize at the Westminster Hall Cartoon Competition of 1843; he became A.R.A. in 1846, R.A. in 1870, and Honorary Retired Academician in 1876. He died at Fitzroy Square, London, on 4th June, 1877.

485. CONTEMPLATION.

A female head.

Bust, with the head almost in profile, of a grey-eyed girl turning to the spectator's left and looking upwards. Her light brown hair is parted in the

middle and almost hides her ear. She wears a low-necked white garment. The background is dark at the top and light near the shoulders. The light falls from above on the left.

Panel. Oval, $7\frac{1}{8}$ by $5\frac{1}{4}$. 557—1882.

GAINSBOROUGH, THOMAS, R.A.

Born in 1727 at Sudbury, Suffolk; was the son of a crapemaker and was educated at the local grammar school. He early showed an intense love of nature. In 1741 he went to London and studied under Gravelot, a French engraver, and Frank Hayman, and at the St. Martin's Lane Academy. In 1744 he set up on his own account in London, but returned to Sudbury in the following year. After marrying Margaret Burr, he settled, in 1746, at Ipswich, where he met Philip Thicknesse, afterwards his biographer; he remained at Ipswich till his removal to Bath in 1760. He exhibited with the Society of Artists from 1761 to 1768. In 1768 he was elected one of the original members of the Royal Academy, where he exhibited from 1769 to 1772, and from 1777 to 1783. In 1774 he came to London and lived in the west wing of Schomberg House, Pall Mall; here he soon acquired a large practice. He died in London on 2nd August, 1788, and was buried in Kew Churchyard.

486. CART-HORSES AT A DRINKING-TROUGH.

In the foreground are two horses; the nearer one, which is reddish-brown, is drinking from a trough on the right; the other, a white one, is partly hidden by the former, and has raised its head after drinking; on its back is a bearded man wearing a red garment. From the extreme right a dog reaches over to the trough, which is fed by a stream pouring down between rocks from the right. Behind the horses are precipitous rocks and trees. On the left, seen beneath the overhanging trees, is a village with a church tower, and behind it a mountain under a gloomy sky relieved with tints of sunset. The light falls upon the horses from above on the left. *Plate* 6.

Canvas. $29\frac{1}{2}$ by 35. 555—1882.

A very similar picture belonged to Lord Glenconner; it is reproduced in *The Connoisseur*, Vol. I., p. 3. A somewhat similar picture belonged to the late Mr. Charles Henry Hart, of Philadelphia Joseph Farington, R.A., in his Diary for 2nd March, 1802 (*Morning Post*, 13th May, 1922), says: "I called with Daniell at Parkes in Dean St. and saw . . . Horses drinking by Gainsborough, which was Lord Robert Spencer's." A picture of "Horses Watering at a Trough," by Gainsborough, the property of the Earl of Lonsdale, was put up at Christie's on 8th March, 1879.

A similar group of a man with two horses at a trough occurs in the centre of a gouache drawing ($17\frac{1}{2}$ in. by $25\frac{1}{2}$ in.), by H. B. (? W.) Bunbury, which was lot 2 at the Burdett-Coutts sale at Christie's on 4th May, 1922.

GOODALL, FREDERICK, R.A.

Born in 1822; was the son of Edward Goodall, a line-engraver, noted for his illustrations after Turner. In 1838 he exhibited views of the Thames Tunnel at the Royal Academy. Early in his career he followed Wilkie, and depicted British village scenes, but after travelling in Egypt he painted pictures of the Nile and the Pyramids, and also gave his attention to biblical scenes and English landscapes. He became A.R.A. in 1852, R.A. in 1863, and Honorary Retired Academician in 1902. He died on 28th August, 1904, at 36, Goldhurst Terrace, Finchley Road, London.

487. THE VILLAGE POST OFFICE.

Scene with numerous figures in a village street in the 18th century. On the right is a large portico approached by steps; several persons are entering; a man, reading a letter, is coming out; three men on the steps are reading a newspaper, while others listen; near the steps are three groups with letters; a woman with two children is weeping. On the right is a dog. On the left is the village street with several figures, including the postboy standing by his horse and a boy handing a letter to an old lady at a window.

Signed *F. Goodall* | 1849 in the lower left-hand corner.

Panel. 8 by 11½. 512—1882.

488. THE BAGPIPER.

Interior of a rustic cottage with six figures. On the right, seated on a low stool with his back to the open door, the old bagpiper, in a purplish coat, is manipulating his instrument; on another stool, between him and the door, stands a grey jug; beside him lies his dog. In the centre, by the door, seated on the ground facing the spectator, is a bare-footed boy in green coat and buff breeches; on the left stands a young woman in a brownish-red bodice and green and buff skirt, resting her right elbow on a dresser; between her and the boy stands a little girl in a red dress, above whom is seen the window of a further room. On the left an old woman in a white cap, yellow shawl, pale blue bodice, grey apron and dark skirt, is seated on a rude bench, holding on her lap a little child in a red and green dress and white pinafore. All the above five figures are looking at the musician. On the extreme left is a table, near which lie a bucket and some carrots and turnips. The roof is supported by large beams.

Signed *F Goodall.* | 1847. at the bottom on the right.

Panel. 11½ by 16. 530—1882.

On the back of the panel is written: "The Original Picture from which was repeated a larger one for The Art Union of London with the permission of W. J. Broderip, Esqr."

489. THE DRINKING TROUGH.—Scene in Brittany.

Landscape with five figures. In the foreground on the left a peasant in brown felt hat, blue jacket, buff sleeves and crimson breeches, is seated towards the right, with his back partly turned to the spectator, on a white horse which is drinking from a stone trough. Near him is a dog. A little girl in a red cap, blue and green bodice and purple skirt, rests her hands on the edge of the trough and is watching the horse. Near her on the right a girl in a white and green cap, a bluish-grey and white bodice and a brown skirt, is seated on a boulder, and holds a little girl wearing a grey cap and crimson dress. Behind the trough stone steps rise to a small stone building on the right, which shelters a spring; a woman, holding a pitcher, stands in shadow in the centre on the steps and rests her left hand against the building. On the left are trees, and in the background, at a higher level, is a village church partly hidden by trees. The sunlight falls from the right upon the principal group of figures. *Plate* 14.

Signed *F Goodall* | 1857 in the lower right-hand corner.

Panel. 19½ by 16. 533—1882.

490. ARCHBISHOP CRANMER TAKEN TO THE TOWER.

Scene inside the Traitor's Gate at the Tower, with thirteen figures. On the left is the gate, through which a boat, containing a halberdier and three boatmen, has entered. Cranmer, a bearded figure in black cap and black robe trimmed with brown fur, is walking, with hands clasped in front of him, across a bridge of two planks which have been placed on the boat and some stone steps. Light falls upon him from a window in the grey wall which forms the background. In the centre a beefeater, in his red uniform, stands on the steps with his back to the spectator and his left hand on the bridge; on the further side of the bridge is a bearded priest in brown holding a crucifix, and a helmeted soldier in buff jerkin, blue sleeves and brown hose kneels near the end of the bridge. On the right stand a scowling bearded priest wearing a cowl; a bare-headed man with a brown beard, dressed in green and brown, with his right hand on his sword; a man in black cap and hose and a purplish coat edged with fur, in profile to the left, reading a document, and two beefeaters in red uniform. *Plate* 13.

Signed *F Goodall* | 1856 in the lower right-hand corner. The signature is partly obliterated.

Panel. 18 by 29½. 534—1882.

This picture was engraved.

491. THE PEDLAR.

A bearded pedlar, in red turban and long purple robe, stands on the left with his back half turned towards the spectator; he is showing his box of wares to an old woman in spectacles and a young woman holding a baby, who are standing in the centre on the further side of the gate of a thatched cottage. A dog sits on the right by the garden wall, over which hangs a spray of ivy.

Signed *F Goodall* | 1849 in the lower right-hand corner.

Panel. $7\frac{3}{4}$ by $6\frac{1}{2}$. 546—1882.

GREUZE, JEAN BAPTISTE.

Born at Tournus, 21st August, 1725. As a child he was passionately fond of drawing. After receiving lessons from an obscure painter at Lyons, he accompanied him to Paris, where he continued his studies. In 1755 he began exhibiting portraits and pictures of sentimental genre and became an agréé of the Académie Royale, of which he was made a full member in 1769. He died at Paris, 21st March, 1805.

492. INNOCENCE.—A Girl with a Dove.

Half-length, three-quarter face figure of a little girl, with brown hair and brown eyes, inclining her head and looking towards the spectator's left. She wears a pink and yellow dress, and holds a white dove to her breast with both arms. Sky background with distant trees on the left. *Plate* 21.

Canvas. 16 by 13 (sight measure). 585—1882.

Perhaps a copy.

GUARDI, FRANCESCO.

Baptized at Venice, 5th October, 1712; was a son of a Tyrolese painter, Domenico Guardi, who had settled at Venice; appears to have been a pupil of Antonio Canale, called Canaletto. Guardi is best known for his views of Venice, but he also painted portraits and classical compositions He died 1st January, 1793. His sister married Giovanni Battista Tiepolo.

493. CLASSICAL COMPOSITION—RUINS AND FIGURES.

In the foreground on the left is a tall ruined building with two columns; near the centre a woman in yellow and blue stoops towards a seated man dressed in white and brown who extends his hand towards her. At a short distance a group of ruins, with arches, Ionic fluted columns, etc., stretches across the composition. Through an arch on the right are seen two figures,

a sail and the sea. The sky is partly clouded. Except for the sky and the near figures, the prevailing tones are browns and greys. *Plate* 40.

Signed (?) indistinctly near the lower right-hand corner.

Canvas. 37 by 28½ (sight measure). 489—1882.

Bought by Mr. Jones from Mr. Wynn Ellis.

494. CLASSICAL COMPOSITION—RUINS AND FIGURES.

In the foreground two men, one in white and brown, the other in yellow and blue, are working with long spades. In the centre is a columned ruin from which an arch springs to the right. Through the arch are seen a bridge over a stream, trees, figures and a church. On the ruin and to the left are other figures. On the left of the ruin are a pyramid, a statue on a pedestal, and an arcaded ruin, beyond which a distant landscape is seen. The sky is partly clouded. *Plate* 41.

Signed *Franco Guardi* on the right.

Canvas. 37 by 28½ (sight measure) 490—1882.

A pendant to No. 493.

Bought by Mr. Jones from Mr. Wynn Ellis.

495. VIEW NEAR VENICE.

In the foreground is the sea with boats, mooring-poles and small landing-stages. From the right a strip of shore with numerous figures and a row of buildings, including a church and tower, juts out beyond the centre of the picture. In the distance on the left are other buildings. Blue sky, slightly clouded.

Canvas. 5½ by 8 (sight measure). 588—1882.

HOGARTH, WILLIAM.

Born in London, 10th November 1697; was the son of a schoolmaster. He was apprenticed to a silver-plate engraver, and in 1720 set up as an engraver on his own account. He subsequently took to painting and produced moral and satirical works, biblical subjects and portraits. Many of his pictures formed sets such as "A Rake's Progress" and "Marriage à la Mode," well known by the engravings, most of which he produced himself. His wife was a daughter of Sir James Thornhill. He died in Leicester Fields (now Leicester Square) 26th October, 1764, and was buried at Chiswick.

496. WILLIAM AUGUSTUS (b. 1721, d. 1765), DUKE OF CUMBERLAND, SON OF GEORGE II.

Full-length, three-quarter face portrait of a clean-shaven, brown-eyed man, standing and turning slightly to the spectator's right, but looking towards the spectator. He wears a powdered wig, a long red coat with white facings

and yellow lining, a yellow waistcoat trimmed with white, red breeches, white leggings and, across his breast and right shoulder, a crimson sash. He holds a black and white three-cornered hat under his left arm; his right arm is akimbo. In the background on the right is a distant landscape under a cloudy sky; on the left two soldiers are passing by some trees. *Plate* 3.

Canvas. 18 by 13. 589—1882.

This painting has hitherto been regarded as a work of Hogarth, and was accepted as such by the late Austin Dobson (*William Hogarth*, 1902, p. 178; 1907, p. 209). It is, however, perhaps a work of David Morier (b. 1705, d. 1770), a Swiss artist who came to England in 1743 and was pensioned by the Duke of Cumberland.

HOLBEIN, HANS, THE YOUNGER, SCHOOL OF.

Hans Holbein was born at Augsburg about 1497; he was a son of Hans Holbein, the elder, and was probably instructed in art by his father. In 1514 he went with his brother Ambrose to Basel, where he designed title-pages and book illustrations, besides painting numerous frescoes and other pictures. In 1526 he proceeded by way of Antwerp to England; here he met Sir Thomas More, and is said to have lived with him for a time at Chelsea. Holbein returned to Basel in 1528, but in 1531 he settled in England, where he acquired an extensive practice as a portrait painter. He paid his last visit to Basel in 1538. In 1539 he was commissioned by Henry VIII. to paint the portrait of Anne of Cleves; this historically famous work is now in the Louvre, and a miniature by Holbein resembling it is in the Salting Collection in this Museum. Holbein died in London in October or November, 1543.

497. EDWARD VI. (b. 1537, d. 1553), WHEN A CHILD.

School of HOLBEIN.

Half-length profile portrait of a fair-haired, grey-eyed boy turning to the spectator's left. In his right hand he holds a red rose; part of his left hand is also visible. He wears a black hat with a white plume, a dark coat slightly embroidered with gold and lined with white fur, a pink waistcoat lined with white fur, a small ruff and a narrow black cord necklace with a drop-pearl pendant. Greenish background. *Plate* 1.

Panel. 16½ by 12 (sight measure). 493—1882.

There is a similar portrait at the National Portrait Gallery and another belongs to the Earl of Pembroke at Wilton. The portraits are supposed to be based on a drawing at Windsor Castle which cannot be by Holbein if the King is represented at a greater age than six years. According to Sir Nevile R. Wilkinson's Catalogue (1907) of the Wilton House Pictures, Lord Aldenham possesses a similar reversed picture by Gwillim Stretes.

498. HENRY VIII. (b. 1491, d. 1547).

School of HOLBEIN.

Full-face bust portrait of the King, wearing a jewelled black hat, a white fur collar, a dark brown coat with horizontal lines of gold thread in groups of

three, and a wide vertical piece of gold embroidery in front. Across his breast and shoulders hangs a massive gold jewelled collar. Dark green background.

Panel. Circular, diam. $6\frac{1}{2}$. 620—1882.

JACKSON, GILBERT.

Evidence is adduced by Mr. C. H. Collins Baker in the *Burlington Magazine*, Vol. XX., pp. 38-43, and Vol. XXI., pp. 169-171, to show that a certain group of portraits, including that described below, are by an obscure painter named Gilbert Jackson, who was working about 1620-1642. Mr. Baker thinks he may have been a pupil of Van Somer. There are portraits by him in the National Portrait Gallery, certain Oxford and Cambridge Colleges, and elsewhere.

499. PORTRAIT OF THE COUNTESS OF DERBY.

Charlotte de la Trémoille (b. 1599, d. 1664), daughter of the Duc de Thouars, married James Stanley, 7th Earl of Derby, in 1626. She is remembered for her defence of Lathom House against the Parliamentarians in 1644.

Full-length, nearly full-face, portrait of a lady standing on rush matting and looking towards the spectator. Her head is turned slightly to the spectator's right. She has brown hair and eyes, and wears a décolleté black dress trimmed with lace and pink ribbons. In her right hand she holds a feather fan; her left rests on the back of a chair upholstered in pale blue. Behind her, in the centre and on the right, is a pale blue curtain; at the top on the left is a latticed window. *Plate* 3.

Canvas. 80 by 47 (sight measure). 565—1882.

This picture was formerly attributed to Cornelius Johnson or Janssen(s), and was sold as a work of that painter as lot 67 at the sale at Christie's on 20th March, 1869, of works belonging to Mr. John Webb, of 11, Grafton Street.
Reproduced in the *Burlington Magazine*, Vol. XXI., p. 168.

KNELLER, SIR GODFREY, Bart. (Style of).

Kneller was born at Lübeck on 8th August, 1646. He was a pupil at Amsterdam of Bol and Rembrandt, and studied also in Italy under Maratti and Bernini. He went to Hamburg in 1673, settled in London in 1674, and remained in England till his death. He lived in Covent Garden, and in the house afterwards called Kneller Hall, near Twickenham. He painted the portraits of many eminent persons of his time, including the "Kit-Cat Club," and the "Beauties" now at Hampton Court; he was painter to Charles II., James II., William III., Queen Anne, and George I.; he was knighted by William III. and created a baronet by George I. Kneller died on 7th November, 1723, and was buried in Twickenham Church; a stone in the churchyard wall shows he was churchwarden in 1713. There is a monument to his memory in Westminster Abbey.

500. PORTRAIT OF A LADY.

Style of KNELLER.

Half-length, nearly full-face, portrait of a lady turning her head very slightly to the spectator's right and looking towards the spectator. She has dark brown hair with a curl on either side of the forehead. She wears a low-necked blue dress. Dark background.

Canvas. 29 by 25½. 599—1882.

LANCRET, NICOLAS.

Born at Paris 22nd January, 1690. Studied under P. d'Ulin, Gillot and Watteau. Became a member of the Académie Royale in 1719 and "conseiller" in 1735. He died at Paris 14th September, 1743. Lancret painted genre subjects and *fêtes galantes*.

501. THE SWING.

Two figures in a landscape. On the left stands a young man in buff-coloured hat and coat, pink waistcoat, bluish breeches and pale blue stockings. He holds with both hands a cord with which he is moving a swing, in which on the right is seated a bare-headed girl, who averts her gaze towards the spectator's right. She wears a décolleté blue and pink bodice and a voluminous pale blue skirt. On either side of her and above her are trees. On the left is a glimpse of blue distance under a cloudy sky.

Plate 25.

Canvas. 27½ by 35 (sight measure). 515—1882.

This painting is by a French artist of the early part of the 18th century, and is not improbably by Lancret. In a *dessus de porte* of two figures with a swing, reproduced in A. de Champeaux's *Portefeuille des Arts Décoratifs*, Vol. X., plate 960, described as a painting by Lancret for the decoration of a salon of the house of M. de Boullongne, Place Vendôme, about 1730, the costume and pose of the male figure are nearly identical; the girl looks towards him. In the music saloon of the Palace at Potsdam is a painting by Lancret (reproduced between pages 48 and 49 of Paul Seidel's *Friedrich der Grosse und die französische Malerei seiner Zeit*), representing a similar subject, but with several additional figures: in this picture the pose of the man holding the cord is practically identical with that in the picture in the Jones Collection, and the costume differs but slightly; the female figure on the swing is differently posed.

Sir Claude Phillips, in an article entitled "A Watteau in the Jones Collection" (*Burlington Magazine*, Vol. XIII., 1908, pp. 345-351), argues that this picture was painted by Watteau between 1715 and 1720. Innumerable points, he says, suggest themselves in support of this theory:—"Among these are the pose of the lady's figure, the inimitable way in which her green satin petticoat is *troussé*, the peculiar fashion in which the satin's folds wrinkle into longitudinal pleats or break into large gleaming surfaces. Note, moreover, the character of the hands, the strong, sinewy legs, the prominent calves of the amorous swain so anxiously ministering to the delight of the slightly disdainful maiden, who might well be christened '*L'Indifférente*,' so little

does she care for anything save the rhythmic balance of the swing. Even more entirely convincing, to my thinking, is the background, half decorative, half real—and wholly delightful. The treatment of the tree-trunks, branches and foliage is so characteristic of Watteau, and of him alone, that these passages *must* surely be from the hand of the master himself. . . Lancret, even in that early Watteau-like phase which is so well illustrated in the Wallace Collection—especially in the *Fête in a Wood* (No. 448), the *Conversation Galante* (No. 422), and the *Italian Comedy Scene* (No. 465)—does not get, or indeed strive for, exactly this type of tree-trunk, branch and foliage; and Pater's slightness of touch, his brilliant emptiness, are still farther removed in technique and feeling from this broad and masterly, if avowedly not much more than decorative, handling of landscape. The foreground is rendered with precisely the same looseness yet certainty of brush that marks the Louvre version of the *Embarquement*. Observe, again—and this, though seemingly only a small point, is really one of great importance—the light, sketchy rendering of the ivy which clings to a tree-trunk in the foreground. Bind-weed and other creepers—it is difficult in this kind of hasty decorative rendering to differentiate—are treated elsewhere in precisely the same fashion. . . ." Those interested in the subject should read the rest of the argument, which can be consulted in the Library of the Museum.

The swing was a popular subject in French painting of the 18th century; it was treated by Boucher and Fragonard as well as Watteau and Lancret.

502. CAVALIER AND TWO LADIES.

Three full-length figures in a landscape. A man in a three-cornered hat, mauve dress and grey stockings, standing on the right with his back to the spectator and leaning on his stick, holds out his left hand to two ladies, who are turning towards the right. Both ladies wear red skirts ; one, on the left, has a blue bodice, the other, in the centre, a red one. Cloudy sky.

Plate 24.

Canvas. Oval, 23 by 18½ (sight measure). 547—1882.

LANDSEER, SIR EDWIN HENRY, R.A.

The youngest son of John Landseer, A.R.A.; was born in London on 7th March, 1802, and was very early taught to draw by his father, his taste leading him from the first to the study of animals. He exhibited at the Royal Academy in 1815, and became a student there in 1816; in 1826 he was elected an Associate, and in 1831 an Academician. He accompanied Leslie in 1824 on a tour through the Highlands of Scotland, and visited Sir Walter Scott. In 1850 he was knighted. He declined the office of President of the Royal Academy on the death of Eastlake in 1865. Many of the engravings and other reproductions of Landseer's animal paintings became very popular. He was also a sculptor, and the lions at the base of the Nelson Monument in Trafalgar Square are his most conspicuous work; they were completed in 1869. He died in London at 18, St. John's Wood Road, on 1st October, 1873, and was buried in St. Paul's Cathedral.

503. THE STONEBREAKER AND HIS DAUGHTER.

On the left an old man, in bluish-green Scotch cap and a suit of the same colour, sits by a rock towards the spectator's right. A buff-coloured plaid

hangs behind him from his head and lies across his legs; his stockings are of a similar hue, with red garters. His right hand grasps a large hammer which lies under his right leg. Near his right foot is a sieve; by his left foot is a basket containing a bottle, etc. Near the basket are a small rough-haired white terrier and a little bare-headed girl wearing a red plaid, a blue skirt, etc., who is looking at her father. On the right, in the middle distance, is a stretch of sandy beach; near it are cottages, and in the background are mountains under a cloudy sky.

Panel. 18 by 23. 508—1882.

This is probably the painting exhibited at the British Institution in 1830, No. 53.
Lent by Mr. Jones to the Royal Academy Winter Exhibition, 1874.
"The dog . . . , the pieces of cracked granite, and various other objects, are inimitably painted." —*The Examiner*, 1830, p. 83.
An engraving by John Burnet was published in 1844.

504. THE BARRIER.—LADY BLESSINGTON'S DOG.

A large grey dog with massive collar, reclining on a fur mat at the foot of a flight of red-covered stairs, prevents a small tortoise-shell cat on the left from rejoining another cat which is playing with a ball of thread a short distance up the stairs.

Signed *E L* 1832 at the bottom to the right of the centre.
Panel. 11½ by 15. 535—1882.

Lent by Mr. Jones to the Royal Academy Winter Exhibition, 1874.
At the back is a quotation from *Macbeth*:—

Letting I dare not wait upon I would
Like the poor cat i' th' adage.

LELY, SIR PETER.

Born in 1617 or 1618 at Soest, in Westphalia; was the son of a captain of infantry. Studied art under De Grebber at Haarlem. Came to England in 1641, and at first executed landscapes with figures, but subsequently took to portraiture in the style of Vandyck. For more than thirty years he stood alone as the popular artist in England, and painted the portraits of many eminent persons. Charles II. appointed him his principal painter, and created him a baronet. A set of "Beauties" by him is at Hampton Court. From 1662 Lely lived in the Piazza, Covent Garden. He died on 30th November, 1680, and was buried in St. Paul's, Covent Garden.

505. JOHN WILMOT (b. 1647, d. 1680), SECOND EARL OF ROCHESTER, courtier, poet, wit.

Three-quarter length, three-quarter face portrait of a clean-shaven man standing and looking towards the spectator, but turning his head to the

spectator's left. His right hand rests on his hip and his left elbow on a stone pedestal. He wears a long light-brown wig, a lace cravat, a cuirass, white sleeves, a red cloak and red nether garment.

Inscribed on the background on the left, "The Right Hon^{ble} | IOHN Earl of | ROCHESTER | Visc^{t} WILMOT."

Canvas. 49 by 37. 491—1882.

Believed to have been painted for an ancestor of Miss Warre, of Hestercomb, Taunton, to whom the picture belonged till it was sold at Christie's, 27th November, 1875.

Reproduced facing page 206 of *Historical Portraits*, 1911, by H. B. Butler and C. R. L. Fletcher.

The collection of miniatures also contains a supposed portrait of John Wilmot (No. 697 below).

LINNELL, JOHN.

Born in Bloomsbury in 1792; studied under John Varley, with Mulready as fellow-pupil; entered the Royal Academy Schools in 1805. In early life he practised portraiture and miniature painting, and painted the portraits of many eminent contemporaries; some of these pictures he also engraved. Later on he became famous as a landscape painter. He exhibited from 1807 at the Royal Academy, won a prize of fifty guineas at the British Institution in 1809, and was a Member of the Old Water-Colour Society from 1813 to 1820. He died at Redhill, Surrey, on 29th January, 1882, and was buried in Reigate Cemetery.

506. LANDSCAPE, EVENING; A DROVE GOING HOME.

In the foreground on the right, at the foot of a short, steep slope, a woman is seated on the ground; near her stand a child and a man with sticks. In the centre and on the left is a pond through which cattle have passed or are passing. In the middle distance on the left is another figure. In the background is a belt of trees, tallest and nearest on the right. In the distance, seen above the trees in the centre and on the left, are low hills, above which on the horizon are red tints of the sunset, which suffuses the foreground with reddish tones.

Signed *J Linnell* in the left-hand lower corner. At the back of the panel is a MS. label in the artist's hand which reads, *N^{o}* 2 | *The Farm*, | *Evening* | *J Linnell* | *Porchester terrace* | *Bayswater* | 1851.

On a thick mahogany panel. $9\frac{3}{4}$ by 15. 488—1882.

The picture has suffered from the use of asphaltum.

507. THE HARVEST MOON.

In the foreground is rough ground traversed in the centre by a sunk path, which curves away to the right. On a mound on the left is a tree; near it are bushes. On a path in the centre is a boy with a sheaf of corn and two dogs.

Some women and children, most of whom are carrying bundles, are advancing round the curve on the right. In the centre, beyond the path, distant reapers are at work in a cornfield, which slopes towards the spectator and the right. Beyond it, in the centre and on the right, is a wide view of more or less level country. The moon is rising in the centre; at the top on the right are clouds tinged with the after-glow. *Plate* 12.

Signed *J. Linnell.* 1855. at the bottom on the right.

Canvas. 26 by 39. 554—1882.

LISSE, DIRCK VAN DER.

Born at Breda or The Hague. Studied under Cornelis Poelemburg at Utrecht. In 1664 he was a member of the painters' guild at The Hague, and in 1656 helped to found the Confrérie there. In 1660 he was Burgomaster at The Hague, where he died 31st January, 1669.

508. LANDSCAPE WITH RUSTIC BRIDGE AND CATTLE.

The foreground is occupied by broken ground on which cows and sheep are standing and lying; through it a stream with rocky bed flows towards the spectator and away to the left; on the extreme left are trees; on the right is a path. To the left of the centré a rustic bridge spans the stream; near it on either bank are clumps of trees. On the left are distant wooded slopes, from which descends a road which crosses the bridge. Beyond the bridge the stream emerges from a dark mass of woods, which reaches almost to the extreme right, where a blue mountain is seen. There is a figure on the bridge and two others on the right. The sky is blue and partly clouded.

Signed *DVL* (monogram) on a rock on the right.

Panel. 12½ by 15½ (sight measure). 578—1882.

LOO, CARLE ANDRÉ VAN.

See Vanloo, Carle André.

MIERIS, FRANS VAN (After).

Frans van Mieris was born 16th April, 1635, at Leyden, where his father was a goldsmith. He studied under Gerard Dou and others. In 1658 he became a member of the painters' guild at Leyden, where he spent his whole life. He died 12th March, 1681. His sons, Jan and Willem, became painters.

509. INTERIOR : A GENTLEMAN OFFERING OYSTERS TO A LADY.

On the right a lady, dressed in a décolleté white satin dress and a scarlet coat edged with white fur, is seated towards the spectator's left. Her left arm rests on the back of her chair; in her left hand she holds a glass of wine; with her right hand she has taken an oyster from a plate which a man, with long brown hair and a black cloak, standing on the left, has offered to her with his right hand; he holds his left hand against his breast. On the left, in front of the man, is a table covered with a red Turkey cloth, on which stands a ewer. On the right, behind the lady, are the blue curtains of a bed.

Plate 38.

Panel. $10\frac{1}{4}$ by 8 (sight measure). 499—1882.

According to John Smith's *Catalogue Raisonné*, Vol. I., 1829, pp. 74, 75, three paintings of this description by Mieris were in existence. One of them was in the Orléans Collection and subsequently belonged to Lady Mildmay; it is now in the Fitzwilliam Museum, Cambridge (*vide* the reproduction facing page 132 of the 1902 Catalogue of that Gallery); it measures 10 in. by $7\frac{3}{4}$ in. Another example had been in the collection of G. Hibbert, 1802; the third is still in the Alte Pinakothek at Munich. The painting in the Jones Collection is a copy, and is not improbably after the Munich example, with which it agrees approximately in size and in most other respects; the pattern on the table-cover is different.

MIGNARD, NICOLAS, OR PIERRE (Attributed to).

Nicolas Mignard was born at Troyes 7th February, 1606. He studied the works of art collected at Fontainebleau, and subsequently visited Italy, where he was a pupil of Albani and Annibale Carracci. On his return to France he spent some time at Avignon, and later removed to Paris where he was employed at Court and became in 1663 a member of the Académie Royale. He died at Paris 20th March, 1668. He painted historical and mythological subjects, and portraits. Pierre Mignard was born at Troyes 7th November, 1612. He studied the works of art at Fontainebleau, and was subsequently a pupil of Vouet. In 1635 he set out for Italy, where he spent twenty-two years, chiefly at Rome. On his return to France he became a leading portrait painter at Paris. In 1690 he was made Director of the Académie Royale. He died at Paris 30th May, 1695. Besides portraits, he painted numerous religious, allegorical and historical subjects.
The picture described below has been variously attributed to Nicolas Mignard and his brother Pierre, neither attribution being at all certain.

510. ALLEGED PORTRAIT OF ANNE D'ORLÉANS, DUCHESSE DE MONTPENSIER, known as "La Grande Mademoiselle."

Three-quarter length, full-face portrait of a lady standing towards the spectator's left and looking towards the spectator. Her fair hair is arranged in ringlets and surmounted by a string of pearls; she wears drop-pearl ear-rings, a pearl necklace, a décolleté blue silk dress with white fichu, and

an embroidered bodice with elaborate pearl ornaments. A red wrap, embroidered with gold, hangs over her right arm and appears behind her. Her left hand rests on her hip, and holds up her blue skirt, showing its light reddish-brown lining. From her right hand, in which she holds out two necklaces, she lets fall some coins. In the background on the left is a landscape under a cloudy sky; on the right is a tree. *Plate* 23.

Canvas. 50½ by 33¼ (sight measure). 566—1882.

It is doubtful if this portrait represents the Duchesse de Montpensier. A miniature by an unknown artist, which is perhaps a copy of the painting, is reproduced in Dr. G. C. Williamson's catalogue of the Pierpont Morgan collection of miniatures, pl. cxxxii. The centre head in a triple miniature on a snuffbox, belonging to Mr. Alfred de Rothschild, is similar to that in the oil painting. It is reproduced as a portrait of the Duchesse de Brissac on plate lxxviii. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904.

MORIER, DAVID.

See note at No. 496, under Hogarth.

MORLAND, GEORGE.

Born on 26th June, 1763, at the Haymarket, London. His father, H. R. Morland, a portrait painter, gave him a good education. As early as 1773 young Morland exhibited sketches at the Royal Academy; he studied for a time at the Royal Academy Schools and copied Flemish and Dutch masters. But he adopted an irregular mode of life and fell into the hands of a dealer who made great profit for himself by opening a "Morland Picture Gallery." Subsequently Morland made a tour in France, and lived successively at Margate, Kensal Green, Marylebone, Camden Town, Paddington, and Fitzroy Square. After an expedition to the Isle of Wight, where he painted coast and fishing scenes, he was arrested for debt and was imprisoned from 1799 to 1802 and again in 1804. He died at Eyre Street Hill, Cold-bath Fields, on 29th October, 1804, and was buried with his wife (a sister of William Ward) in the cemetery of St. James's Chapel, Hampstead Road.

511. JOHNNY GOING TO THE FAIR, or, VALENTINE'S DAY —"THE FAIRING."

Scene outside a cottage, with three figures. On the right a long-haired, clean-shaven man, in a black hat and long buff coat, is walking away with a stick under his right arm; he turns his head and looks towards the spectator. On the left a girl is seated in front of the cottage door; she wears a white mob-cap with pink ribbon, a white fichu, a brown dress and a white apron. Her left hand is outstretched towards the departing figure; in her right hand she holds a blue ribbon, which she is showing to an old woman

in a brown and white hood and dress, who leans on the half-door of the cottage. On the left, in the foreground, are two hens and a tub. On the right above the man a tree appears from behind the cottage; on the extreme right is a glimpse of landscape under a cloudy sky. *Plate* 7.

Canvas. 18 by 13½. 541—1882.

A mezzotint engraving of this picture by R. B. Parkes, after J. Dean, was published under the title, *Valentine's Day*,—"*The Fairing*," by J. Dean, Bentinck Street, Soho, 15th November, 1787. The engraving is reproduced on page 77 of *George Morland*, by J. T. Herbert Baily, 1906.

MOUCHERON, FRÉDÉRIC DE.

Said to have been of Norman descent; born in Holland in 1637 (?). After studying under Jan Asselyn at Amsterdam, he went to Paris for three years. After a short stay at Antwerp he settled at Amsterdam, where he died 5th January, 1686. He painted Italian landscapes, in which the figures were usually the work of other artists.

512. ROCKY LANDSCAPE WITH FIGURES.

On either side of the foreground are wooded cliffs, that on the right being surmounted by a statue and a broken column. At the foot of the cliff on the right are a dog and a stone trough; on the left are two men. Behind the cliffs is seen an open space, backed on the right and in the centre by a wood, with figures suggesting the arrival and welcome of travellers who are coming up out of a plain. A slope with steps leads down on the right between the cliff and the wood. In the distance on the left is the plain, backed by lofty mountains. *Plate* 36.

Signed *Moucheron.f* at the bottom to the left of the centre.

Canvas. 31 by 26 (sight measure). 480—1882.

The figures are alleged to be by Adriaen Van de Velde (d. 1672), but doubt has been cast upon this ascription.

513. ROCKY LANDSCAPE WITH CATTLE AND FIGURES.

A rocky wooded slope descends on the left to a road on the right, on which are figures and cattle. Beyond on the right is an undulating plain backed by a mountain.

Canvas. 31 by 26 (sight measure). 481—1882.

The figures are alleged to be by Adriaen Van de Velde (d. 1672), but doubt has been cast upon this ascription.

MÜLLER, WILLIAM JAMES.

Born in 1812 at Bristol, where his father was Curator of the Museum; was intended to become an engineer, but proved unsuccessful in that profession; studied art under J. B. Pyne. His exhibits at the Royal Academy range from 1833 to 1845, and works by him also appeared at the British Institution and Suffolk Street. After touring in Germany, Switzerland and Italy in 1833-34 and in Greece and Egypt in 1838, he settled in London in 1839; but in 1841 he joined, as a volunteer, the Government expedition to Lycia, where he made sketches for some of his paintings. His reputation was now established and he received many commissions; but his health was failing, and shortly after removing to Bristol he died there on 8th September, 1845.

514. RUSTIC LANDSCAPE.

In the centre a road, on which, at a little distance, is a horseman in red, recedes from the spectator and passes between two groups of trees, of which those on the right are larger. On the left, in the middle distance, is a cottage. In the centre, between the groups of trees, is a distant view of mountains. The sky is largely clouded. *Plate* 12.

Signed *W Müller* at the bottom on the left.

Panel. $5\frac{3}{4}$ by 8. 531—1882.

MULREADY, WILLIAM, R.A.

Born at Ennis, in Ireland, on 30th April, 1786, but came early to London, and was admitted as a student of the Royal Academy at the age of fourteen; became a pupil of John Varley, whose sister he married in 1803. He exhibited at the Royal Academy from 1804, and at the British Institution and Suffolk Street; he was elected A.R.A. in November, 1815, and R.A. in February, 1816. Mulready illustrated an edition of *The Vicar of Wakefield* and numerous other works. In 1840 he designed the first penny postage envelope issued by Rowland Hill. His *Choosing the Wedding Gown*, in the Sheepshanks Collection in this Museum, is one of his most noted paintings. He died at Linden Grove, Bayswater, on the 7th July, 1863, and was buried in Kensal Green Cemetery.

515. THE CONVALESCENT FROM WATERLOO.

On the left a wounded sergeant, in a blue uniform, is seated towards the right on a log; a woman in a black hat and purplish-red dress sits beside him, and a little girl, sitting at his feet, grasps his right leg. On the right two boys, in red and white shirts respectively, are wrestling. In the centre at a short distance is a group of three men, a woman and a baby, near some logs. On the left, in the middle distance, are barracks and near them a sentry-box. On the right is a creek. Beyond is flat meadowland, bounded on the left by buildings, trees, etc., at the foot of some partly wooded hills, which slope down from the left; on the right the meadows stretch away into blue haze. The sky is largely clouded. *Plate* 8.

Panel. 24 by $30\frac{1}{2}$. 506—1882.

" Painted in 1822, and exhibited the same year in the Royal Academy. It was purchased by the late Lord Northwick in 1826, in which year it was exhibited at the British Institution; and again in 1834, by the Society of British Artists, in Suffolk Street. Exhibited also at the Society of Arts, 1848. Sold at the late Lord Northwick's sale." (Extract from *A Catalogue of the Pictures, Drawings, Sketches, etc., of the late William Mulready, Esq., R.A.* [exhibited at the South Kensington Museum in 1864, when the picture was lent by Mr. Jones], 1864, Part I., p. 12.)
An engraving by G. Doo of this or a similar picture was made in 1848 for the Art Union of London; a wood-engraving by J. and G. P. Nicholls appeared in the *Art Journal*, 1864, p. 65.

MURILLO, BARTOLOMÉ ESTÉBAN (After).

Murillo was born at Seville, probably late in 1617. After studying under Juan del Castillo, he proceeded to Madrid in 1641, and received instruction from Velasquez. A few years later he returned to Seville, where he became the leading painter, and in 1660 founded an academy of painting. He died at Seville, 3rd April, 1682.

516. THE IMMACULATE CONCEPTION.
After MURILLO.

Full-length figure of the Virgin standing on a cloud, with the crescent moon and a group of cherubs at her feet. One of the cherubs holds a palm leaf, another holds roses, and a third white lilies. The Virgin, who has brown eyes and long dark brown hair, folds her hands on her breast and looks upwards. She wears a white robe and a dark blue cloak. The background is mostly brown, and suggests clouds, in which appear winged cherubs' heads.

Canvas. 35 by 24½ (sight measure). 532—1882.

This painting is generally supposed to be a copy after Murillo, but the original has not been traced. It was formerly called "The Ascension of the Virgin." Murillo painted "The Immaculate Conception" many times, but always, it is said, with variations. Examples are in public galleries at Paris, Madrid, Seville, and Detroit.

NASMYTH, PETER, OR PATRICK (After).

Nasmyth was born at Edinburgh on 7th January, 1787, the son of Alexander Nasmyth, the landscape painter; he was christened Peter, but called himself Patrick. He came to London at the age of twenty, and followed the profession of a landscape painter; he exhibited from 1811 to 1832 at the British Institution, Royal Academy and the Society of British Artists, and became a Member of the last-named Society in 1823. He painted with his left hand, his right hand having been injured when he was a youth. He died at Lambeth on 17th August, 1831, and was buried at St. Mary's Church.

517. LANDSCAPE, WITH COTTAGE, POND AND FIGURES.
After NASMYTH.

In the foreground by a pond two old willows grow on the left near a fence; in the centre and on the right are broken stumps. On the further side of

the pond on the right is a large cottage; near it are a pile of wood and two figures, one on horseback. A track leads from the cottage past the further side of the pond and winds away to the left; near the centre, on the track, is a distant waggon. Beyond the track is a range of hills. The pale blue sky is largely clouded.

Inscribed by the copyist *Pat.k Nasmyth* . 1831 at the bottom to the right of the centre.

Panel. 17½ by 23½. 505—1882.

At the back is a cutting from a sale catalogue, which gives the title of the picture as "View near Norwood, Surrey, with waggon passing along the Road in the Distance." A similar but smaller picture, dated 1829, and entitled "A View near Haslemere," was sold at Christie's on 21st May, 1909 (lot 50).

PATER, JEAN BAPTISTE JOSEPH.

Born 29th December, 1695, at Valenciennes; son and pupil of a sculptor. Studied for a short time under Watteau at Paris. In 1728 he became a member of the Académie Royale. He painted landscapes and interiors with figures, somewhat in the manner of Watteau. He died at Paris 25th July, 1736, his end being hastened, it is said, by overwork. Fourteen of his pictures can be seen at the Wallace Collection.

518. A FÊTE CHAMPÊTRE.

A landscape with eight figures, of which three are men. In the centre a man, in brown coat, pinkish breeches and pale blue stockings, holds the hand of a girl in a white dress and cerise skirt, who sits beside him on his left. On the spectator's right a man in a pink cap and brown coat is seizing a girl, who does not seem to welcome his advances. In the immediate foreground on the right is seated a girl, in a yellow flowered dress and blue skirt, holding a large basket of flowers; on the left a girl, in black, white and mauve, stands at the foot of some stone steps, addressing a dog. On the left of the first-named group a man in a buff jacket is picking roses for a girl in a brownish mauve dress, who kneels beside him. In the background, in the centre and on the right, are trees crowning a bank; a basket and bagpipes hang on one of the trees. On the left in the distance are a river, mountains and buildings under a cloudy sky. *Plate* 27.

Canvas. 25½ by 24 (sight measure). 543—1882.

"A typical though not quite first-rate Pater."—Sir Claude Phillips in *The Burlington Magazine*, Vol. XIII., 1908, p. 345.

PICKERSGILL, FREDERICK RICHARD, R.A.

Born in London in 1820 ; was a nephew of H. W. Pickersgill, R.A. ; was first taught drawing by his uncle, W. F. Witherington, R.A., the landscape painter. He entered the Royal Academy Schools in 1840. Many of his pictures illustrate scenes from Shakespeare and other poets. In 1843 his cartoon of " King Lear " won a prize of £100 at the Westminster Hall Competition; in 1847 his " Burial of Harold " was awarded a first prize and was purchased for the Houses of Parliament. Pickersgill became A.R.A. in 1847, and R.A. in 1857; he was Keeper and Trustee of the Academy from 1873 to 1887, and an Honorary Retired Academician from 1888. He died on 20th December, 1900, at Yarmouth, Isle of Wight.

519. THE BIRTH OF CHRISTIANITY.

A symbolical composition with sixteen figures by a grove on the seashore. In the foreground, slightly to the left of the centre, stands the Virgin, in a pink dress and a dark blue cloak, holding the Child to her bosom. On the left several figures are dancing with cymbals before the image of a bull-headed deity, whilst on the right nine figures in attitudes of dismay, suggesting Diana (as the moon-goddess) and other personages of pagan mythology, are streaming out over the sea. *Plate* 10.

Panel. 9½ by 16½. 539—1882.

The group on the right resembles an illustration to *The Tempest*, drawn by Sir J. Noel Paton, R.S.A., an engraving of which is reproduced in *The Studio*, Spring Number, 1916.

PLATZER, JOHANN GEORG.

Born at Eppan in the Tyrol in 1702, the son of a painter. Studied under a painter named Kessler and at Passau under his uncle, Christoph Platzer. He worked at Vienna, Glogau, and Breslau, and painted small pictures of historical and mythological subjects. He died at St. Michael in the Tyrol in 1760.

520. SALOME DANCING BEFORE HEROD.

Banquet scene, with numerous figures, in the courtyard of a classical palace. On the left the King and his guests are seated at a large table; on the right is a male and female orchestra with three additional musicians above at an embrasure. Between these groups Salome, clad in an 18th century costume of buff and blue, is dancing on the pavement. Behind her, servants are bringing new dishes. In the background in the centre are a terrace and staircase thronged with figures; on the right are other buildings.

Signed *J G P* in monogram on a musical instrument in the lower right-hand corner.

Copper. 15½ by 24 (sight measure). 483—1882.

521. ST. JOHN THE BAPTIST PREACHING IN THE WILDERNESS.

Landscape with numerous figures disposed in groups or singly among rocks and trees; some are standing or walking, others are seated; some are conversing, others listening; on the left near a tree is a man on horseback; on the right is a man up a tree. On the further side of a small stream on the right are two of the most prominent figures, a man in a plumed head-dress and a red cloak walking towards the left with a lady in a blue dress. To the left of them stands St. John the Baptist wearing only a loose yellow robe. Behind him are rocks and trees. On the left, in the middle distance, are figures, some on horseback, coming up from a town ; in the distance are mountains. *Plate* 34.

Copper. 15½ by 24 (sight measure). 484—1882.

POOLE, PAUL FALCONER, R.A.

Born at Bristol on 28th December, 1807. He was entirely self-taught as an artist, and his early works were somewhat weak. He exhibited at the Royal Academy in 1830, but his name does not appear there again until 1837. His smaller works up to about 1843 gradually increased his reputation for simplicity and tender feeling. In 1843 he exhibited a work of more power, "Solomon Eagle exhorting the people to repentance during the Plague of 1665." Later, however, Poole returned to simple and pastoral subjects. In 1847 he carried off a £300 prize in the competitive exhibition at Westminster Hall with "King Edward the Third's generosity to the Burgesses of Calais." He became A.R.A. in 1846, R.A. in 1861, a Member of the Institute (now the Royal Institute) of Painters in Water-Colours in 1878, and an Honorary Retired Academician in 1879. He died at Uplands, Hampstead, on 22nd September, 1879, and was buried at Highgate.

522. THE RUGGED PATH : a countrywoman lifting her child down some rocks.

A buxom, barefooted country wench with blonde hair and blue eyes, wearing a loose pink bodice and a greenish-brown skirt, is lifting on to her back a little barefooted girl with a red hat and blue skirt, who stands on a rock at a higher level. On the left are sprays of foxglove, and on the extreme left a glimpse of a mountain tarn. The sky is mostly covered with white clouds.

Signed *P F P* 51 on a rock near the bottom to the right of the centre.

Canvas. 22½ by 19. 525—1882.

PREYER, JOHANN WILHELM.

Born at Rheydt, 19th July, 1803. Studied at the Düsseldorf Academy and at Munich; travelled in Holland, Switzerland, and Italy. Died at Düsseldorf 19th February, 1889.

523. STILL LIFE: FRUIT AND GOBLET.

A glass goblet, containing a brown liquid, stands on a stone table, partly covered with a patterned white cloth. On the table are also nuts, an apple, a peach, bunches of white and purple grapes, and a vine leaf. Brownish-grey background.

Signed *J. W. Preyer* 1854. in the lower right-hand corner.

Canvas. 15½ by 13½ (sight measure). 579—1882.

REYNOLDS, SIR JOSHUA, P.R.A.

Born at Plympton Earl, Devonshire, on 16th July, 1723. His father, the Rev. Samuel Reynolds, was master of the local grammar school, where his son was educated. Early showing a love of art, young Reynolds was sent to London in his eighteenth year, and placed for two years under Hudson, the fashionable portrait painter of the day. Afterwards he returned home and painted portraits, but was again in London in 1744-46. In 1749 he went to Italy and stayed at Rome until 1752. He then settled in London, and soon rose to the head of his profession. On the foundation of the Royal Academy, in 1768, he was elected its first President and knighted. His discourses as President, delivered 1769-90, show his literary power. He visited the Low Countries in 1781 and 1783. On the death of Allan Ramsay in 1784 he succeeded him as Serjeant Painter to the King, but was never a Court favourite. He was a friend of Burke, Garrick, Goldsmith, and Johnson. Between 1769 and 1790 Reynolds exhibited 247 pictures at the Royal Academy. About 700 plates are said to have been engraved from his works, but his portraits far exceed this number. He was deaf from about 1750, and towards the end of his life he became almost blind. After a prosperous and honourable career, he died at his house, No. 47, Leicester Fields (now in Leicester Square, occupied by Messrs. Puttick & Simpson, auctioneers), on 23rd February, 1792, and was buried in the crypt of St. Paul's Cathedral; a monument by Flaxman was erected to his memory in the body of the Cathedral.

524. PORTRAIT OF A GENTLEMAN.

Half-length, nearly profile portrait of a clean-shaven man, turning to the spectator's left and looking upwards. His right elbow is raised, and in his right hand he holds a book, with his forefinger between its pages. He wears a powdered wig, a white stock and frill, and a brown coat and waistcoat. Dark background. *Plate 6.*

In a painted oval.

Canvas. 29 by 24. 597—1882.

SMITH, GEORGE.

Known as "Smith of Chichester." Born at Chichester in 1714. With his two brothers, William and John, he painted rural and pastoral subjects in the surrounding country. His works were much admired by his contemporaries, and in 1760 the Society of Arts awarded the painter their first premium, Richard Wilson, afterwards R.A., being also a competitor. Smith exhibited from 1760 to 1774, chiefly with the Free Society of Artists, of which he was a Member. He was also a good musician, and a poet of some taste. He died on 17th September, 1776.

525. LAKE SCENE WITH BOATS AND ANGLERS.

On the extreme left is a tree from which a strip of broken ground slopes away to the right; in the centre are two anglers. From the right-hand corner a lake, on which is a boat with three figures, runs diagonally to the left, where it is lost amid low distant hills; in the background on the left is a mountain. On the further bank on the right is a large tree; to the left of it is a creek, and on the further side of the creek, in the centre of the composition, is a thatched building with woods behind it. *Plate 5.*

Canvas. 29 by 45. 593—1882.

STANFIELD, WILLIAM CLARKSON, R.A.

Born at Sunderland in 1793; was the son of an Irishman, a writer of some reputation; began life as a sailor, and thus acquired the complete nautical knowledge which characterises his works. Afterwards he became a clerk in the Navy, was temporarily disabled by a fall in 1816, and got his discharge in 1818. He was for some years in the scene-room at Drury Lane Theatre. When the Society of British Artists was founded, he became a Member and one of its principal exhibitors. In 1829 he first exhibited at the Royal Academy; encouraged by his success he gave up scene-painting to devote himself to easel pictures. He was elected A.R.A. in 1832, and R.A. in 1835. Among his notable pictures are "French Troops fording the Magra" and "The Wrecked Spanish Armada." He died at Hampstead on 18th May, 1867, and was buried in Kensal Green (Roman Catholic) Cemetery.

526. ON THE DOGGER BANK.

A Dutch fishing-boat in a stormy sea is advancing in the centre towards the left, in which direction its mast inclines. It is manned by three men, one of whom, in the bows, is endeavouring to recover a broken spar with a boat-hook; another sits by the tiller, and the third stands near him pulling at a rope. Two sails, bellied out by the wind, show up on the left against a dark cloud. On the right against a lighter cloud is seen a flock of sea-gulls. At the top of the picture are still paler clouds and blue sky.

Signed *C Stanfield. RA.* 1846. in the lower left-hand corner.

Canvas. 30 by 27½. 486—1882.

A replica, dated 1847, was sold at Christie's on 29th November, 1912, lot 123.

527. TOWN AND CASTLE OF ISCHIA, ON THE ISLAND OF ISCHIA, NEAR NAPLES.

In the foreground on the right are rocks with two figures in Italian costume; on the left is a choppy greenish sea, on which are several small sailing boats. On the left, in the middle distance, a bold rock crowned by a castle stands out of the sea. From behind it rises a rugged snow-capped mountain, which slopes away to the extreme right; the peak is in the centre of the picture. At the foot of the mountain, in the centre, a town lies at the edge of the water.

Signed, in the lower right-hand corner, *C Stanfield. RA.* 1851.

Panel. 12⅜ by 24. 507—1882.

STONE, HENRY.

Generally called "Old Stone." Was a son of Nicholas Stone, master mason to James I. Spent many years in Holland, France and Italy; received some instruction from Bernini at Rome. Practised both as a painter and sculptor; painted wonderfully exact copies of works by Van Dyck and certain Italian masters. Wrote a work on painting. Died in London in 1653, the last survivor of the family.

528. CHARLES I. (b. 1600, d. 1649) IN THREE POSITIONS. *After* Van Dyck.

Three half-length portraits of the King, wearing a lace collar with a scalloped edge, and the blue ribbon of the Garter. The portrait on the left shows him in a black coat in profile to the spectator's right; that in the centre depicts him full-face and in a scarlet coat; in the portrait on the right he is seen three-quarter face towards the spectator's left, wearing a grey coat and the Star of the Garter and holding a brown cloak with his right arm. The background is painted with grey and brownish tints, with a suggestion of a cloud effect. *Plate* 2.

Canvas. 37 by 44½. 598—1882.

The original of this picture was painted by Van Dyck about 1637, and sent to the sculptor Bernini at Rome in order that he might make a bust from it. The bust was destroyed by fire at Whitehall in 1697; the picture remained the property of Bernini's descendants till 1803, and is now at Windsor Castle. The painting in the Jones Collection is perhaps the copy by "Old Stone" which was engraved on the frontispiece of Vol. II. of Thane's *British Autography*, 1788. If the ascription to "Old Stone" is correct, he probably painted the copy when he was studying under Bernini at Rome. A copy by John Michael Wright, also done in Italy, was sold by auction at Charing Cross in 1691, according to Mr. Lionel Cust (*Anthony Van Dyck*, 1900, p. 264), who mentions two other copies, one in the Prado, Madrid, the other belonging to the Marquis of Lothian at Battle Abbey.

TISCHBEIN, JOHANN HEINRICH WILHELM.

A member of a family which produced several artists. Born at Kloster Haina, Hesse, 15th February, 1751; son of a sculptor; pupil of his uncles, J. J. Tischbein and J. H. Tischbein. Visited Holland in 1772; was in Italy 1779-81 and at Zurich 1781-82; returned to Italy in 1783; accompanied Goethe to Naples, and in 1789 became director of the academy there. In 1799 he left Italy, and after working in various German towns settled in 1808 at Eutin, where his death took place on the 26th June, 1829.

529. PORTRAIT OF A LADY.

Short three-quarter length, full-face portrait of an old grey-eyed lady, seated towards the spectator's right and looking with an incipient smile towards the spectator. She wears a large white cap with a brown and green ribbon; a bow of the same kind is fastened to the bosom of her white dress. Her left arm rests on the arm of a yellow sofa, and the fingers of both hands are interlaced. Dark background. *Plate* 39.

Signed on the back of the sofa on the left, *Tischbein* | 1793.

Canvas. 34 by 26 (sight measure). 576—1882.

When this painting was first received at the Museum it was described as a portrait by Greuze of his mother.

TOPHAM, FRANCIS WILLIAM.

Born at Leeds on 15th April, 1808, and apprenticed to a writing engraver. Coming to London about 1830, he practised engraving and book-illustration for some years, and then studied painting in water-colours. He exhibited from 1832 to 1877 at the Royal Academy and elsewhere, and became an Associate of the New Water-Colour Society (now the Royal Institute) in 1842 and a Member in 1843; but quitting that body in 1847, he was elected Associate of the "Old Society" in 1848 and Member the same year. Topham accompanied Alfred Fripp to Ireland in 1844. His works consist of figure subjects found principally in Ireland, Scotland, Wales and Spain. He died at Cordova, in Spain, which he was visiting, on 31st March, 1877.

530. A SPANISH LETTER-WRITER.

In the centre an old man in a red cap, a brown cloak and a crimson coat, sits facing the spectator and writing at a small table covered with a cloth with red pattern. On his left a Spanish girl sits dictating a letter; her right elbow rests on the table and her right hand supports her chin. She wears flowers in her black hair; a black shawl falls from her head over a dark blue dress with white sleeves. Behind her on the right a girl stands in an archway, which is partly closed by a curtain. On the extreme right sits a little flower-girl. On the wall behind the letter-writer is a notice: *Se escriben cartas y memoriales.* To the left of the table is

a column supporting a beam; on it is fixed a street-lamp. Brown cloths are hung near the column. On the left is a street scene with figures, a mule, etc.

Canvas. 17½ by 26½. 485—1882.

TROY, JEAN FRANÇOIS DE.

Born at Paris 27th January, 1679; son of François de Troy, a painter of historical subjects and portraits, who sent him to Italy, where for four years he enjoyed a pension from the French King. In 1708, after his return to France, he became a member of the Académie Royale. In 1738 he was appointed director of the French Academy at Rome, in which town he died 26th January, 1752. His works include historical and mythological subjects, portraits, etc.

531. THE ALARM; or, LA GOUVERNANTE FIDÈLE.

A pair of lovers, seated on a stone bench by a fountain, are looking up at a woman who has come to warn them of approaching danger.

The man, on the spectator's right, wears a brown coat, breeches and stockings of the same colour, a blue waistcoat embroidered with white, black buckle shoes, and round his neck a black ribbon. The lady is dressed in white, but wears pink ribbons at her forehead, neck and wrists; her pink shoes peep from beneath her gown. She holds her right hand in a stream of water, which pours from the mouth of a river-god's mask into a shell-shaped basin. Above the man, on a pedestal, is the semi-recumbent statue of a water-nymph. Above the lady, behind a parapet, stands the faithful *gouvernante*, wearing a yellowish-brown dress and a white cap. Leaning with her right elbow on the parapet, she looks down at the lovers and points with both hands to the right. Behind her a patch of sky is framed above by a mass of foliage, which fills much of the upper part of the background.

Plate 26.

Signed, near the bottom of the fountain, apparently as follows: *J. DE TROY.* 1723.

Canvas. 26½ by 22 (sight measure). 518—1882.

An engraving by C. N. Cochin, apparently after this picture, but reversed, is reproduced as plate 173 of *Historisch-Interessante Bildnisse und Trachten . . . aus dem K. Kupferstich-Cabinet in München*, 1886-89. The engraving is entitled *La Gouvernante fidèle*.

The painting has been reproduced by a firm called *Les Arts Graphiques*, and photographed by Messrs. Braun et Cie.

Reproduced as plate XIV. of the *Exhibition of French Art of the XVIIIth Century*, held at the Burlington Fine Arts Club in 1914 (to which the picture was not lent).

Formerly ascribed to Watteau; it bore a spurious signature, "Watteau, D.1721" (*Handbook to the Jones Collection*, 1884, pp. 139, 140).

" One of the best authenticated and most characteristic works of Jean-François de Troy, in the style deliberately adapted by him from the painters of *fêtes galantes*."—Sir Claude Phillips in the *Burlington Magazine*, Vol. XIII., 1908, p. 345.

VANDEVELDE, WILLEM, THE ELDER.

Born at Leyden about 1611, the son of a seafaring man. He made numerous drawings of shipping, and was present for this purpose at several sea-fights. In 1672 he came with his son Willem to England, where he was employed as a draughtsman of shipping by Charles II. and James II. He resided at Greenwich. He died in 1693.

532. SHIPPING IN A CALM.

On a calm sea, with a gentle breeze blowing from the spectator's left, are numerous small sailing vessels and boats. In the middle of the picture is a rowing boat containing about ten figures. On the extreme right is a barge containing a horse and a cannon. No land is visible. The chief colours are browns, greys, and blues; there is a red sail on the right, and the picture contains other touches of red; the water in the foreground is brown.

Plate 37.

Signed on the water in the lower right-hand corner *W v velde* 1658—the last figure is indistinct.

Oak panel. $23\frac{9}{16}$ by $28\frac{1}{16}$. 482—1882.

533. SHIPPING IN A CALM.

After VANDEVELDE (?).

A calm sea with two small three-masted ships, one on the right with sails partly set and her stern towards the spectator, the other on the left with her broadside towards the spectator and her bow pointing to the left. Both fly the British flag from the stern. A rowing boat is leaving the ship on the right. On the horizon are two small vessels. A large cumulus cloud occupies part of the sky.

Panel. $6\frac{1}{4}$ by $7\frac{3}{4}$ (sight measure). 587—1882.

A copy, probably painted in the 19th century.

534. THE EVENING GUN.

After VANDEVELDE (?).

In the foreground is the shore, with a Dutch fishing boat aground on the left and four figures. In the offing on the right is a three-masted vessel with sails set, standing out against a great pinkish cloud; she is firing a gun in the direction of the shore.

Copper. $5\frac{1}{2}$ by $7\frac{3}{4}$ (sight measure). 586—1882.

A copy, probably painted in the 19th century.

VANDYCK, SIR ANTHONY.

See STONE, HENRY.

VANLOO or VAN LOO, CARLE ANDRÉ (After).

Van Loo was born at Nice, where he was baptised on the 15th February, 1705. He was instructed in art by his brother, Jean Baptiste Van Loo, and by Benedetto Luti at Rome, where he also studied sculpture under the younger Pierre Le Gros. In 1719 the two brothers went to Paris, where Carle continued his studies. After making designs for operas and executing a number of portraits he returned in 1727 to Rome, where he carried off a prize for drawing, and was awarded a pension by the King of France. From Rome he removed to Turin, where he worked for the King of Sardinia. In 1734 he returned to Paris, where, in 1737, he became professor at the Académie Royale, and subsequently held the posts of director of the Royal Art School and of the Académie. He died at Paris 15th July, 1765.

Van Loo varied his style considerably, and painted portraits, landscapes, animals, genre, and mythological, historical and religious subjects.

535—538. FOUR GROUPS EMBLEMATIC OF THE ARTS.

550–553—1882.

535. Group emblematic of Painting.

On the left a nude little girl leans against a red cushion on a stool. On the right are two little boys; one, in blue coat and yellow suit, is painting her portrait on canvas; the other, in a pale blue coat, is sketching her. In the background are a blue curtain, a column, and a glimpse of landscape.

Canvas. 30½ by 38 (sight measure). 550—1882.

536. Group emblematic of Music.

A little girl in white is playing a spinet. On the left a little boy, in white coat and red breeches, is playing a violoncello; behind the spinet is a little boy in blue with a violin. The accessories include a blue curtain on the left and blue upholstered chairs on the right.

Canvas. 30½ by 38 (sight measure). 551—1882.

537. Group emblematic of Sculpture.

A little boy, in a mauve cap and a green dress, is working with hammer and chisel at the bust of a man seen in profile. On the floor lies a sculptured head. The accessories include boxes, a large vase, a column, etc. *Plate* 28.

Canvas. 30½ by 38 (sight measure). 552—1882.

538. Group emblematic of Architecture.

In the foreground three boys, two in blue coats and one on the right in a red one, are examining the plan of a building. In the background two boy-masons are at work; one stands on a ladder placed against a stone building.

Canvas. 30½ by 38 (sight measure). 553—1882.

These four paintings are probably old copies after Vanloo, who exhibited at the Salon in 1753 "*Les 4 Arts Libéraux*," *dessus de porte du château de Belle-Vue*, and in 1755 *La Peinture* and *La Sculpture*. Fessard executed in 1756 a set of four engravings after Vanloo, which resemble the four pictures in the Museum, except in shape and small particulars. Three of the engravings are dedicated to Mme de Pompadour, and are inscribed *Tiré du Salon de Compagnie du Chateau de Bellevue*. According to information supplied by M. A. de Belenet in 1884, the originals were at that time at his brother's château at Levrecey; they were, he stated, painted for the Duc de Choiseul for his Château of Chanteloup, and represented his children. A set of four paintings like those in the Museum was on sale in June, 1913, at Messrs. Speelman Brothers, Duke Street, Piccadilly. The late Mr. Asher Wertheimer also possessed a set of four paintings like those in the Museum, but they were circular (diameter 43 in,); they were sold at Christie's as lot 93, 9th March, 1923. Mr. John M. Scott, of Glasgow, had an upright picture of *Sculpture*, in a painted oval, which resembles that in this Museum, and is probably either by Vanloo or a contemporary copy. The Museum possesses a small French 18th century enamel plaque (No. 866—1873 in the Department of Ceramics) resembling a portion of the painting of *Sculpture*, except in colour—the enamel was probably painted from an engraving. *La Peinture*, attributed to C. Vanloo was sold at the Hotel Drouot, 16th April, 1907; *Music*, catalogued as by C. Vanloo, representing three children playing musical instruments, and measuring 41 in. by 64 in., belonged to Mr. R. G. Behrens, and was sold at Christie's on 7th May, 1909. Water-colour drawings by Vanloo, emblematic of *Painting* and *Architecture*, were sold at the Gigoux sale in 1882. Louis Michel Vanloo, a nephew of Carle, exhibited *La Peinture* and *La Sculpture* at the Salon in 1767. A set of paintings of the Four Arts, catalogued as by J. B. Vanloo, formerly in the Standish Collection, then belonging to Mr. S. Wheeler, was sold at Christie's in 1871.

Sets of emblematic paintings, representing the Elements (cf. Nos. 462 and 463 by Boucher above), the Seasons, the Arts, etc., were still popular in France in the 18th century. A set by Boucher, representing the Four Arts, at the Gobelins Factory, is reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. VI., 1899, pp. 434, 435, 438. A drawing of *Sculpture* by Boucher (1761), which has considerable affinity with Vanloo's earlier painting of the same subject, is reproduced (lot 11) in the illustrated catalogue of the sale of the Marquess of Lansdowne's drawings at Sotheby's, 25th March, 1920; a similar painting by Boucher, belonging to M. E. Kann, is reproduced facing p. 164 of P. de Nolhac's *François Boucher*, 1907.

VELDE, ADRIAEN VAN DE.

See Nos. 512, 513 above.

VELDE, WILLEM VAN DE.

See Vandevelde, Willem.

WARD, EDWARD MATTHEW, R.A.

A historical painter, born in Pimlico in 1816; was awarded the silver palette of the Society of Arts in 1830; first exhibited in 1834; became a student of the Royal Academy in 1835; studied also in 1836 at Rome, where he gained a silver medal for a historical composition, and afterwards under Cornelius at Munich; was commissioned to paint eight pictures for the corridor of the House of Commons; was elected an A.R.A. in 1846, and a R.A. in 1855; exhibited at the Royal Academy and other exhibitions until 1878. He died, after a long period of ill-health, at Windsor, on 15th January, 1879.

539. CHARLES II. AND NELL GWYN.

In the centre the King stands towards the spectator's left on a small lawn, dressed in a black hat, a black suit with white sleeves, black stockings and shoes with red heels. Across his breast and left shoulder is the blue ribbon of the Garter. His legs are crossed, and he leans upon a stick. He is looking up at Nell Gwyn, a fair-haired girl in a pale grey décolleté dress, who is leaning over a brick wall, draped with a mauve cloth with coloured fringe. In her right hand she holds a feather fan. Behind and above her are shrubs; on her left are two stone vases, by one of which is a peacock. Behind the King on the right are two small black dogs, one of which he holds by a broad red ribbon. On the right a few feet away stands a courtier, in felt hat and dark clothes with white sleeves, resting his crossed hands on a stick. On the extreme right is a tree, and behind it a glimpse of landscape. The sunshine falls from the right on the figures.

Signed *E M Ward* | 1854 on the base of the wall on the left.

Canvas. $13\frac{3}{4}$ by $11\frac{3}{4}$. 528—1882.

WARD, JAMES, R.A.

Born in Thames Street, London, on 23rd October, 1769; learnt engraving under J. Raphael Smith, and was then apprenticed to his elder brother, William Ward; became one of the most eminent English mezzotint artists. He also took up animal painting, in which he attained great distinction, partly owing to his study of anatomy under Joshua Brookes. Some of his pictures are like Morland's in manner. He exhibited from 1790 to 1855, chiefly at the Royal Academy; he became painter and mezzotint engraver to the Prince of Wales in 1794, and was elected an A.R.A. in 1807 and a R.A. in 1811. He settled in 1830 at Cheshunt, where he died on 23rd November, 1859.

540. PEGWELL BAY, NEAR RAMSGATE.

View looking down a village street built on a slope, which falls away from the spectator. In the foreground on the left a man in blue coat and white trousers, carrying a sack and with a basket over his head, is

crossing the street towards the right, followed by a black and white dog. On the right, too small in proportion, is a sow with her young; further to the right a woman in red and white is seated smoking in front of a cottage, in the doorway of which stands a girl. Four children, also out of proportion, are playing marbles in the street. At a short distance on the left a man and woman are talking outside a cottage. Further down the street a woman is at a well. On the left, at the end of the street, the road continues into the country past a pond, near which is a man in smock frock. The sky is mostly clouded; sunshine falls from the left.

Signed *JW.D* in the lower left-hand corner.

Panel. 13½ by 16½.

526—1882.

At the back of the panel is a label, inscribed in Ward's hand: "Nov[r] 16. 1816 (?)— | The Village of | Pegwell Bay as it | was about twenty | years past.— | James Ward."
Reproduced in *L'Art et les Artistes*, June, 1913, p. 112.

WEBSTER, THOMAS, R.A.

Born in Ranelagh Street, Pimlico, on 20th March, 1800; was originally intended for the musical profession, but exchanged it for that of a painter, and entered as a student of the Royal Academy in 1821. The character of the studies there at first directed him towards historical subjects but he early proved the original bent of his genius for portraying the humours and games of children, a field of art which he maintained against all rivals. He exhibited from 1823 at the Royal Academy and elsewhere, became A.R.A. in 1840, R.A. in 1846, and Honorary Retired Academician in 1876, and exhibited for the last time in 1879. Some of his pictures, such as "The Dame's School," "The Smile," and "The Frown," became very popular through engravings. From 1856 Webster lived at Cranbrook, Kent, where he died in 1886. In the parish church there is a monument to his memory, by Sir W. Hamo Thornycroft, R.A.

541. THE LESSON: A COTTAGE INTERIOR, WITH FIGURES.

On the left, by a window with upraised shutter, a white-haired man sits in profile to the right with his hands on his stick and his hat beside him. Near him, on the left of a fireplace, a little red-haired boy in a smock-frock stands reading beside an old woman in a white head-dress, who is seated full-face towards the spectator. On the right of the fireplace are a table covered with a white cloth, a brass pan, a large pitcher, etc.; further to the right are a basket of cabbages, three steps leading to a door, etc. The floor is paved with flags.

Plate 9.

Signed *T Webster* | 1831 in the lower left-hand corner.

Panel. 15 by 23.

509—1882.

542. BEATING FOR RECRUITS; or, ROCKING THE CRADLE.
Boys at play inviting a comrade to join them.
A cottage interior with six figures. On the left, at the door, the upper half of which is wide open, are three little boys; one in a blue cap and with an improvised pink flag, and another with a white hat and a trumpet, are looking over the lower half of the door, while the third, bareheaded and in a dark suit, has pushed it slightly open to take a toy sword from a stool inside the cottage. The comrade whom they have come to summon to play is seated with his back to the door, and looks up at the others with a worried expression; he wears a red coat, and is rocking a cradle from which a baby is in danger of falling. In the background on the right is the figure of a woman.

Signed *T Webster.* in the lower right-hand corner.

Panel. 17½ by 15½. 536—1882.

Reproduced in the *Studio* Summer Number, 1904, plate 51.
Reproduced by the Autotype Fine Art Company, Ltd.

543. CHILDREN AT PRAYER.
On the right a lady in a yellow dress and white kerchief is seated on a red-upholstered chair of 17th-century pattern, with her face in profile towards the spectator's left. Near her on the right are an arm-chair and an open chest; on the extreme right is a green curtain. In the centre a little boy and a little girl kneel in an attitude of prayer at the lady's feet; beyond them an old lady, in a black and white cap and red gown, is seated towards the spectator in an arm-chair in front of a large window, through which is seen a woody landscape under an evening sky. On the window-sill is a vase of flowers. On the extreme left is a brown curtain, and in front of it stands a table covered with a red cloth on which are a lamp and a Bible.

Signed *T. Webster* 1835 at the bottom on the left. The date is almost illegible.

Panel. 19½ by 23½. 573—1882.

WEENIX, JAN (After).

Jan Weenix was a son and pupil of Jan Baptist Weenix (1621 ?-1660), a painter of still-life and landscapes; he was born at Amsterdam in 1640, and is said to have studied under Melchior d'Hondekoeter. About 1664-68 he lived at Utrecht; subsequently he resided in Amsterdam. About 1702-14 he worked at the Castle of Bensberg, near Düsseldorf, producing a series of large paintings now distributed among the galleries of Munich, Augsburg, and Schleissheim. He spent his last few years at Amsterdam, where he died 20th September, 1719. He painted portraits, landscapes, and figure subjects, but is best known for his pictures of still-life.

544. THE INTRUDER: DEAD GAME, LIVE POULTRY, AND DOG.

In the foreground stands a large white cock in a defiant attitude; its right foot is attached to that of a reddish-brown cock which lies on the ground on the right. Behind the latter is a basket of live pigeons which has been overthrown by a large black and white dog, of which the head and shoulders are visible, and which is standing upon the basket. A brown pigeon is emerging from the basket, and looks up at the dog. On the left in the foreground plants with white, blue and purple flowers grow at the foot of a stone pedestal with a bas-relief of cupids. On a ledge are dead snipe and a plover; above them a brace of partridges hangs from a pole. In the centre a pigeon and a starling (?) are flying. In the background is a landscape with trees, distant mountains and a cloudy sky.

Inscribed at the top on the left, *J. Weenix. f* 1710–

Canvas. 47 by 39½ (sight measure). 603—1882.

This painting, formerly attributed to Hondekoeter, is probably a copy. The cracks in it do not resemble those usually found in paintings as old as originals by Weenix.

Lot 76 at the sale at Christie's on 28th April, 1922, of paintings belonging to Colonel Ogilby, called "A Dog attacking Poultry in a Garden," 49½ in. by 40½ in., was another version of the same subject; it was catalogued as a work of M. d'Hondekoeter.

WILSON, RICHARD, R.A. (Perhaps by).

Wilson was born at Pinegas, Montgomeryshire, on 1st August, 1714, the son of a clergyman; he was sent to London in 1729 and placed under Thomas Wright, a portrait painter. He lived by portrait painting until he was 35, when he went to Italy for six years; at Rome Zuccarelli and Vernet both saw his talent for landscape painting, and persuaded him to abandon portraiture for landscape. He returned to London in 1755, and exhibited from 1760; he became an original Member of the Royal Academy in 1768, and was appointed its Librarian in 1776. His works did not sell well during his lifetime, and he was often in poverty until he inherited some property in Wales, near Llanberis. He died in Denbighshire in May, 1782, and was buried at Mold.

545. LANDSCAPE, WITH RIVER AND RUINS.

Perhaps by Wilson.

In the foreground in the centre and on the left is a bend in a shallow stream with rocky bed. On the low bank on the left of the stream a man, in a buff coat and red breeches, is angling. The other bank rises more steeply on the right, and is partly covered with trees, under which are figures. In the background a mound, surmounted by the view of a castle, reaches from the right three-quarters of the way across the composition; extending

from the extreme left, a steep wooded hill, covered with trees with light brown tints, disappears behind the castle mound. Blue sky with a few clouds.

Panel. 16¼ by 20¼. 527—1882.

The Manchester City Art Gallery contains a similar but much larger (66 in. by 64 in.) upright painting (No. 427) by Wilson, called *Landscape with Ruins*. The general features of the composition are the same, but there are some differences of detail. The picture at Manchester is reproduced facing page 142 of J. E. Phythian's Handbook (1910) to the Gallery there.

ARTISTS UNKNOWN.
DUTCH.

546. PORTRAIT OF A GENTLEMAN.

Three-quarter face bust portrait, in a painted oval, of a clean-shaven, brown-eyed man turning to the spectator's right and looking towards the spectator's left. He has brown hair, and wears a deep lace-edged falling collar and a spotted black coat. Brown background.

Panel. 9$\frac{1}{16}$ by 7$\frac{3}{16}$. 496—1882.

This painting was formerly supposed to be a work of Cornelius Jonson, or Janssen. It is by or after a Dutch artist; the costume dates from about 1625. At the back is a MS. label, which reads, "N° 51 | Portrait geschilderd in | England by Cornelius Jansens | van de Collection Prins Rupert | Earl of Montrose," followed by two illegible lines. From the above it would appear possible that the picture may have belonged to Prince Rupert.

547. PORTRAIT OF A DUTCH LADY IN THE COSTUME OF ABOUT 1635.

Half-length, three-quarter face portrait of a lady, with brown hair and brown eyes, turning to the spectator's left and looking towards the spectator's right. On the top of her head is a row of pearls. She wears a triple pearl necklace, a deep white collar with elaborate overlapping lace, and a black dress with reddish bows, etc. Dark background.

Panel. 9$\frac{1}{16}$ by 7¼. 497—1882.

This painting was formerly supposed to be a work of Cornelius Jonson, or Janssen. It is by or after a Dutch artist; the costume dates from about 1635. At the back is an old MS. label, which reads: "N° 50 | Portrait geschilderd in | England By *Cornelius Jansens* | van de collection Prins Rupert | Lady Aubigne (?)," followed by two illegible lines. From the above it would appear possible that the picture may have belonged to Prince Rupert.

548. LANDSCAPE WITH RUINS AND FIGURES.

In the foreground a man in a blue coat is driving a red cow, a white bullock and five sheep along a road towards the spectator. Other sheep and a goat

are following, and in the middle distance on the right a man on foot and a woman on a mule have just reached the top of a rise and are advancing along the road. On the left is a mound surmounted by a ruined building; beyond it, near the centre of the picture, is a tree. In the distance on the right is a mountainous view. The sky is largely clouded. Bright light falls upon the cattle from the left, but the immediate foreground is in shadow.

Panel. 11¼ by 9¼ (sight measure). 516—1882.

This picture was formerly ascribed to Adriaen Van de Velde on account of a supposed signature *A.V.D.V.*, which, however, was in water-colour over the varnish and was removed in 1894.

549. LANDSCAPE WITH SPORTSMAN.

In the foreground is sandy ground with a large dune on the left surmounted by a post. Near the centre a sportsman, accompanied by a dog, is aiming at a bird which stands in a pool in the lower left-hand corner of the composition. On the right is a stream. A man is receding along a winding track which leads away from the spectator. In the middle distance, which is treated as in a miniature, are pastures and cultivated fields, backed by trees among which are a church and houses. On the extreme right a town is seen on the horizon. The pale blue sky is partly clouded. The landscape is mostly painted in cool brown, yellow, grey, and green tints. *Plate* 35.

The signature on this painting has not been identified. It resembles *Joh. Ketdalrt* or *Kotdalrt.*

Panel. 11½ by 16 (sight measure). 577—1882.

The painting appears to be a Dutch work of the 17th century.

ENGLISH.

550. PORTRAIT OF KING HENRY VII. (b. 1457, d. 1509).

Half-length, three-quarter face portrait of a clean-shaven man turning and looking to the spectator's right. He has dark grey eyes and greenish-brown hair. He wears a black cap with a gold badge with a red jewel in the centre; a tunic heavily embroidered with gold in a zigzag pattern, etc.; and a crimson velvet cloak edged with fur, with slashed sleeves, through which the sleeves of the tunic appear; and a black stole edged with fur. Across his breast and shoulders hangs an elaborate jewelled collar with rose devices, etc., and a red jewel in the centre. On a finger of either hand is a ring. He holds a red rose in front of him with the thumb and forefinger of his right hand; his left hand rests on a green ledge which traverses the picture in

front of him. The background is brown, with a gilt festoon of foliated ornament at the top. *Plate* 1.

Panel. 19½ by 23½ (sight measure). 572—1882.

551. JOHN PYM (b. 1584, d. 1643), statesman.

Three-quarter face bust portrait, in a painted oval, of a middle-aged man turning slightly and looking towards the spectator's left. He has long fair hair, a moustache and an imperial; he wears a broad white collar over a black dress. Dark grey background.

Panel. 8 by 7. 606—1882.

Reproduced facing page 116 of *Historical Portraits*, by H. B. Butler and C. R. L. Fletcher.

This picture was formerly ascribed to Cornelius Jonson or Janssen, but there does not seem to be any justification for the ascription. It resembles the engraving executed by Houbraken in 1738, after a picture then belonging to Thomas Hales. Other similar pictures are in private hands, and a modern copy of one of them is in Tavistock Town Hall.

552. MARGARET ("PEG") WOFFINGTON (b. 1718, d. 1760), actress.

Half-length, three-quarter face portrait of a woman turning slightly and inclining her head to the spectator's left, and looking towards the spectator. She has brown eyes and dark brown hair; she wears a lace-edged cap with blue ribbons, and a décolleté blue dress trimmed with lace. Her left arm rests in front of her on a stone ledge; her right elbow also rests on the ledge, and her right hand points upwards to a canary which is perched on her left shoulder. On the left is a cage; in front of her on the ledge is a white transparent cloth edged with lace. Brown background. *Plate* 4.

Canvas. 35 by 27. 601—1882.

This picture was lent by the Rev. A. G. Cornwall to the National Portrait Exhibition of 1867 (No. 378) as a work of J. B. Vanloo, and was sold in 1869. Various names—Highmore, Hogarth, Hudson, Knapton, H. Morland, Pond, etc.—have been suggested as those of artists who might have painted it.

A very similar picture, differing only in slight particulars such as the drapery on the parapet, and measuring 35½ in. by 28 in., formerly belonged to Lord Lonsdale, and was sold at Christie's in 1885; it was lot 68 at the sale in February, 1911, at New York of the Robert Hoe Collection (see the reproduction in the sale catalogue), when it was sold as a portrait of Peg Woffington by Hogarth. The late Mr. Francis Harvey, who bought it in 1885, is said to have thought it was by Nathaniel Hone; the late Mr. Austin Dobson is said to have suggested that it might be by Hogarth.

At the National Portrait Gallery is a portrait of Peg Woffington by Arthur Pond, which depicts her wearing a similar cap. Judging by a photograph, there are points of similarity of style between the painting in the Jones Collection and the portrait of Audrey Harrison, Viscountess Townshend, which was lent by the Marquis Townshend to the National Portrait Exhibition of 1867 (No. 265).

FRENCH.

553. PORTRAIT OF A MAN.

Half-length, nearly full-face portrait of a young man turning his head very slightly towards the spectator's left and looking slightly downwards in the direction of the spectator. He has short brown hair and a small moustache, and wears a black cap ornamented with red, a black doublet, a narrow white collar and white cuffs. In both hands he holds in front of him a small book. Green background. *Plate* 21.

Oil on panel. $8\frac{3}{4}$ by $6\frac{3}{4}$ (sight measure). 624—1882.

This painting was formerly described as a portrait of Cesare Borgia and was attributed to Titian. It does not, however, resemble the portraits of Cesare Borgia, and it is not painted in the style of Titian. It is certainly the work of a painter of the French School of the 16th century and shows affinity with certain pictures attributed to Corneille de Lyon (fl. 1534-74). It may be compared, for instance, with the reproduction of the portrait of a man (lot 36) in the sale catalogue of the collection of the Marquise de Ganay, which was dispersed at Paris 8th-10th May, 1922. In pose, at all events, it somewhat resembles the contemporary portrait of a man, by a hypothetical "Maître de l'Est," in the collection of Mr. R. H. Benson, of which there is a photograph (No. 4534—1910) in the Library of the Museum.

The picture was bought by Mr. Jones "through the kind assistance of the well-known connoisseur, Mr. Barker, of Piccadilly."

554. THREE SMALL FEMALE HEADS (probably cut from a larger picture).

All three turn to the spectator's left; two are in profile.

Panel. $2\frac{1}{4}$ by 4 (sight measure). 544—1882.

French. Probably painted in the 18th century.

555. EUROPA BEING CARRIED OFF BY JUPITER METAMORPHOSED INTO A BULL.

A composition of five female figures. In the centre Europa, wearing a bluish-white dress, a pink wrap, and sandals, is seated on a white bull, which is walking in the sea towards the spectator's right; with her left hand she holds one of its horns. On the left on the shore are three attendant females, two kneeling and one standing; one of them holds a basket of flowers, and another basket of flowers stands on the ground in the immediate foreground. On the right a fourth attendant, clad in blue, stands in the sea with arms upraised. In the background on the left are a palace and trees; on the right are rocks and the sea under a cloudy sky. *Plate* 28.

Canvas. 48 by 58 (sight measure). 549—1882.

The figure of Europa is probably a portrait. The picture, which is French, was formerly called "Madame du Barry as Europa," but Madame du Barry was not born until 1746, and the painting dates from the early part of the 18th century. The late Mr. F. R. Bryan suggested that it might represent the Duchesse de Berri at Meudon, with the Duchesse de Saint Simon, the Marquise de Beauvau and the Marquise de Clermont-Tonnerre. Its ascription is still a matter for conjecture. In the Prado Gallery at Madrid is a larger painting of Leda with Jupiter as a swan, which belongs to the same school and period and has many points of affinity besides the subject. The Prado picture is doubtfully attributed to Nicolas de Largillière (1656-1746), after having been successively ascribed to Pierre Gobert (1662-1764) and Michel Ange Houasse (1680-1730).

The subject was a favourite one among the French painters of the first half of the 18th century. Pictures of the *Enlèvement d'Europe* were exhibited at the Salon in 1704 by Nicolas Colombel (1646-1717), Alexandre (Ubelesqui) (1649-1718) and François Marot (1666-1719), and in 1737 by Samuel Massé (1672-1753). At the Wallace Collection is a painting of the same subject by François Le Moyne (1688-1737), and at the Louvre is one by Le Moyne's pupil, François Boucher (1703-70); L. de Boulogne (1654–1733) and Paolo de' Matteis (1662–1723) also appear to have painted it.

556. CHILDREN BLOWING BUBBLES.

Composition with nine children and two dogs in a landscape. In the foreground on the left a little girl holding a posy stands under a tree; near her, also in shadow, reclines a boy in a blue suit. On the right a boy in a bluish suit is seated towards the right holding up a pipe from which a bubble hangs. Near him, seated towards the centre, is a little girl in a buff dress and white skirt holding out a saucer; near her are two dogs, a tub, and a hat. In the centre a boy in a yellow suit is about to let fall from his pipe a bubble which a boy in a pink coat and brown breeches is preparing to catch; another seated boy is seen between them. Behind on the right stand a boy and a girl. A massive stone building with a large arch projects from the right to the centre of the picture; on the left is a distant landscape.

Panel. 15½ by 19½ (sight measure). 570—1882.

French, 18th century. A larger painting by Boucher, called "Enfants faisant des Bulles de Savon," was sold (lot 87) at the Lempereur sale, 1773.

557. PORTRAIT OF A YOUNG LADY.

Nearly full-face bust portrait of a young lady with blue eyes turning her body to the spectator's left and her head to the spectator's right; she is looking downwards in the latter direction. In her powdered hair, which is dressed high, is a rope of pearls. She wears a low-necked blue dress with three orange-coloured bows. Background dark on the left, grey on the right.

Canvas. Oval, 25 by 20 (sight measure). 542—1882.

French, or possibly German, 18th century.

558—561. SET OF FOUR LUNETTE-SHAPED DESIGNS (*dessus de porte*) IN GRISAILLE, a rectangle being completed by the filling in of the corners in brown.

French School, in the manner of De Wit. 590 to 590C—1882.

558. Group of nine nude infants. One, standing in the centre, is pointing upwards to the right.

590—1882.

559. A bacchanal scene with nine nude infants. One, holding up a bunch of grapes, is astride a barrel from which another on the left is filling a bowl; another, on the right, holds a vase and a goblet.

590A—1882.

560. Group of nine nude infants, one of whom is being carried by his companions; on the right is a dog.

590B—1882.

561. Group of nude infants, some seated. In the centre two stand holding a bird's nest. On the extreme right is a basket.

590C—1882.

Canvas. Each 21 by 40 (sight measure).

562. ALLEGED PORTRAIT OF ANNE DE PISSELEU (b. 1508 ?, d. 1576 ?), DUCHESSE D'ETAMPES, mistress of François I^er.

Half-length, nearly full-face portrait of a brown-eyed lady in 16th-century costume, turning slightly to the spectator's right and looking towards the spectator. She wears a red cap, a small ruff and an elaborate greenish dress. with slashed sleeves and jewelled ornaments. Green background.

Panel. $9\frac{5}{16}$ by 7. 626—1882.

This painting is a weak production of the 19th century, probably copied or adapted from an earlier picture or engraving. Besides the natural cracks in the varnish, it is covered with a reticulation of artificial " cracks " drawn by hand, in some parts with a sharp tool which was applied while the pigmented surface was soft and thus disclosed the ground beneath. This is one of the well-known methods which are adopted to give a painting an appearance of age.

MISCELLANEOUS.

563. APOLLO AND DAPHNE.

In the centre Apollo, nude save for a blue scarf, is running towards the right and has nearly caught Daphne, whose only garment is a crimson scarf;

foliage is already sprouting from her hands, and roots from her right foot. On the left a red river-god is seated; above, on the left, two cupids, one of whom is drawing his bow, are flying towards Apollo and Daphne. On the extreme left is a tree; in the distance is a hilly landscape under a cloudy sky.

Canvas. 18¼ by 24 (sight measure). 567—1882.

It is suggested by Otto Grautoff, in his *Nicolas Poussin*, 1914, Vol. II., p. 265, that this painting may be by François Verdier (1651-1730), or Nicolas Chaperon (1612-56 ?).

564. MONKEY AND FRUIT.

A mass of grapes, apples, pomegranates, etc., which a small red, black-faced monkey seated on the right is contemplating. In the centre at the top is a red parrot. On the left is a distant hilly landscape; a dragon-fly and a swallow are seen against the sky.

Canvas. 21 by 39 (sight measure). 602—1882.

ENGRAVING AND WATER-COLOUR DRAWINGS

BONNET, LOUIS MARIN.

Born at Paris in 1743. Worked for a short time at Petrograd and perhaps in London. He invented a method of imitating pastel by engraving, of which the print in this collection is an example. He died 12th November, 1793.

565. ENGRAVING IN IMITATION OF PASTEL: FLORA, SUPPOSED TO REPRESENT JEANNE ANTOINETTE POISSON, MARQUISE DE POMPADOUR. *After* F. Boucher.

Bust portrait of a lady turning slightly and inclining her head to the spectator's left and looking towards the spectator. She has flowers in her powdered hair and a red rose and other flowers at her left breast. Her left hand appears in the lower left-hand corner, holding a basket of flowers. She wears a décolleté pink and white dress, and round her neck a pink ribbon. Blue background, darkest on the left.

Inscribed *f. Boucher* 1757 on the background at the top on the right, and signed *Bonnet* 1769 at the bottom on the left.

16½ by 12 (sight measure). 540—1882.

The original pastel by Boucher is probably that in the Louvre: cf. the coloured reproductions in Haldane Macfall's *French Pastellists of the 18th Century*, 1909, facing p. 96, and *The Connoisseur*, Vol. XXV., 1909, p. 243.

At the back of the engraving is a list of engravings by Bonnet:—

CATALOGUE
d'Estampes
Dans le Nouveau genre de Gravure tant
à la manière du Pastel qu'aux deux Crayons,
le noir rehaussé de blanc, sur le Papier bleu,
Par le Sr. BONNET à Paris rue Gallande
près la Place Maubert, la Porte Cochere entre
un Layetier et un Chandelier.

Numero		Prix
1		
2		
3	Cayer de Principes, Crayon blanc	15s
4	Crayon Rouge	12
5	Un Adolescent, d'après Bouchardon	15s.
6	Une Tête de Femme, d'après Eisen	15,
7	Tête de Femme, du même	15.
8	La Complaisance Paternelle d'après Saint Quentin	1ll. 10.
9	Premiére Tête au Pastel, d'après Boucher	2 . 8.
10	Deuxiéme Tête au Pastel, du même	2 . 8.
	Les mêmes Têtes, au trois Crayons	1 . 16.
11	La Laitiere Moscovite et la Servante Finoise, d'après le Prince	1 . 10.
12	Femme de Chambre Finoise et la Servante Moscovite, du même	1ll. 10s.
13	Figure de Femme sur un lit, d'après Boucher	2 .
14	Venus et l'Amour sur un Dauphin, du même	2 .
15	Une Baigneuse, du même	1 . 10.
16	Samson surprits par les Philistins, d'après Wand Dick, Coloré;	6
	et aux deux Crayons	3 .
17	l'Amour prie Venus de lui rendre ses armes d'après Boucher	6
18	Une Laveuse du même	1 . 10.
19	Tête d'une jeune Fille du même	1 . 16.
20	Le Reveille de Venus, fesant pendant du Nº 17. du même	6
21	Une Famille aux deux Crayons, d'après Boucher	1 . 4.
22	Un Sujet Pastoral de même grandeur, aux deux Crayons, d'après Hallée	1 . 4.
23	Une Tête de Femme fesant Portrait au Pastel entier, d'après Boucher	6 .
24	Le Portrait de l'Imperatrice de Russie, au burin	1 . 4.

On the back of the engraving is pencilled *A A bd. at Gibbs'* | *July* 1828, and on the back of the frame is written *G Morant.*

BOUCHER, FRANÇOIS (After).

(For biography *see* p. 1.)

566. L'AUTEL DE L'AMITIÉ; or, THE ALTAR OF FRIENDSHIP. *After* BOUCHER. Painted in gouache.

In the centre is an altar inscribed AVTEL | DE | L'AMITIÉ, upon which are hearts, roses, etc., to which a girl leaning over from the right is about to add a wreath of roses. She wears robes of pink, yellow and white, and a garland of roses surrounds her head. At either side of the altar stands a cupid. In the background on the left are trees and a rosebush.

13 by 12 (sight measure). 594—1882.

The drawing No. D. 595 in the Dyce Collection in this Museum is apparently a study for the original of this painting. The finished drawing by Boucher, differing from the study in the position

of the amorini, etc., was engraved by Demarteau (cf. the reproduction on p. 107 of Haldane Macfall's *Boucher*, 1908). The painting in the Jones Collection agrees in most respects with the engraving, but the tree on the left is almost bare in the latter.

CATS, JACOB.

Born at Altona 11th June, 1741, the son of a Dutch bookseller. Was taken at the age of two to Amsterdam, where he received his artistic education. He made drawings after Rembrandt and other artists. After working for a time in a carpet factory, he founded one of his own, but subsequently gave it up to devote himself to the practice and teaching of drawing. He also produced some etchings, but is best known for his landscape drawings. He died at Amsterdam the 9th November, 1799.

567. A FLEMISH FARM.

In the centre of the foreground two men are conversing, while a boy and a dog pass them on the left driving a flock of cattle and sheep away to the right. A man holding a small barrel is approaching on the left. In the background are buildings and trees; on the extreme right is a glimpse of distant hills.

Signed *J? Cats inv et fec* | 1783 (?) on the back.
$8\frac{3}{8}$ by $11\frac{1}{2}$ (sight measure). 561—1882.

568. LANDSCAPE WITH FIGURES AND SHEEP.

In the foreground, on the right, a shepherd with dog and sheep is seated on the grass under a tree; a girl in blue and red, holding a basket, stands beside him, pointing. On the left is a road which descends sharply away from the spectator; a man is going down the hill. In the distance is sloping ground with cornfields and waggons; the crest is crowned on the left by a windmill; to the right of the mill is a village with a spire. *Plate* 38.

Signed *J. Cats inv et fec* | 1789 at the back.
$7\frac{1}{4}$ by 10 (sight measure). 562—1882.

DECAMPS, ALEXANDRE GABRIEL.

Born at Paris 3rd March, 1803; pupil of A. de Pujol. He painted historical and genre subjects and landscapes, some being the result of a journey to Turkey and Asia Minor in 1827-8. He was one of the leaders of the Romantic school of painting. He died at Fontainebleau after a hunting accident, 22nd August, 1860.

569. POLICHINELLO, or, PUNCH AND JUDY.

In the foreground is a small crowd of brightly clad women and children, with their backs to the spectator, looking at a Punch and Judy show, to the left of which, in the background, is a narrow street of white houses.

Signed *DECAMPS* in the lower right-hand corner. *Plate* 34.

$15\frac{5}{8}$ by $12\frac{5}{8}$ (sight measure). 571—1882.

FIELDING, ANTHONY VANDYKE COPLEY.

For biography, *see* page 11.

570. THE SANDS AT RYDE : SUNSET.

The spectator faces the sun, which is setting in a golden haze. In the foreground are the wet sands. On the left is a wooden jetty, on which stands a shed. Near the jetty are a horse and cart, a fishing-boat aground with sails half set, and a small boat. On the right a man with a net stands near an anchor, posts, etc. In the distance on the left is the coast; on the right is a sailing vessel. *Plate* 18.

Signed *Copley Fielding*. in the lower left-hand corner.

10 by $14\frac{1}{4}$. 564—1882.

Formerly called " Coast Scene—Sunset." At the back is written, " Sands at Ryde." Possibly the drawing " Sun Set—Vessels Unloading on the Shore at Ryde, Isle of Wight " which was No. 254 at the 1833 exhibition of the Old Water Colour Society.

FOSTER, MYLES BIRKET, R.W.S.

Born at North Shields on 4th February, 1825; was taken to London at the age of five, and was educated at Quaker schools at Tottenham and Hitchin, but received little art instruction. When about sixteen years old he entered the establishment of Peter Landells, the wood-engraver, and designed illustrations for *Punch*, the *Illustrated London News*, and other publications. In 1846 he started on his own account, and drew vast numbers of illustrations on wood blocks for books. About 1859 he abandoned this work, and confined himself to painting, chiefly in water-colours. He became an Associate in 1860 and a full Member in 1862 of the Old Water Colour Society, where he exhibited some 400 drawings. He executed a few oil paintings and exhibited at the Royal Academy from 1869 to 1877. He lived for many years at Witley, near Godalming, and died at Weybridge on 27th March, 1899.

571. THE MILKMAID.

In the foreground a girl, carrying on her head a wooden tub, has crossed a stile in a hedge on the left and is about to traverse a small plank bridge. Behind her is a large willow tree. She wears a red and mauve neckerchief,

a yellow bodice, a white apron and a mauve skirt. A path leads across a field on the right to shepherds and flocks of sheep. In the background on the left men are mowing. In the blue distance is wooded country under a partly clouded sky. *Plate* 19.

Signed *B F* (monogram) 1860 in the lower left-hand corner.

11¾ by 17½.

520—1882.

572. STA. MARIA DELLA SALUTE, GRAND CANAL, VENICE.

Sunset view, looking from the open water towards the mouth of the canal. In the foreground on the right is a gondola; further off are gondolas and other vessels. In the middle distance on the left is the Church of Sta. Maria della Salute with its two domes; on the right the Campanile shows above a mass of buildings. In the distance are other buildings, behind which the sun, already obscured by grey clouds, is about to set. *Plate* 20.

Signed *B F* (monogram) and inscribed *Grand Canal · Venice ·* in the lower left-hand corner.

7¼ by 10¼.

523—1882.

573. SAN GIORGIO MAGGIORE, VENICE.

In the foreground on the left is the shore, to which gondolas are moored. On the right, and across the entire middle distance, is a stretch of water with numerous boats of various kinds. Beyond is an island with the domed church, and near it a tall tower with pointed roof. Birds are flying across the sky, which is lightly clouded. *Plate* 20.

Inscribed in the lower left-hand corner *San Georgio Venice B F* (monogram).

7¼ by 10¼.

524—1882.

GOODALL, FREDERICK, R.A.

For biography, *see* page 18.

574. COPT MOTHER AND CHILD.

Full-length seated figure of a dark-skinned woman seated towards the spectator's right, in an Oriental interior, and looking down at a small sleeping child which she holds on her lap. She wears a black cap, from which a pale blue veil hangs down on either side, large ear-rings, a black dress, a white underskirt and a broad silver bracelet. The baby has a pink dress and white

cap. Behind the woman is a brown curtain with a blue and white striped pattern. On the right in the foreground is a polygonal table.

Signed in the lower left-hand corner *F G* (monogram) 1875.

14 by 14¼. 517—1882.

Lent by Mr. Jones to the Grosvenor Gallery Winter Exhibition, 1878-9.

575. THE CHILDREN OF KING CHARLES I.

Landscape with a swan and three children. On the right, at the foot of a low flight of steps, a little girl, in a pink bodice and white skirt, is holding out food to a large white swan swimming in the centre of the composition on a river or lake. Near the girl stand a boy in a brown suit and a child in a long blue dress. In the background are trees and a stone mansion. *Plate* 18.

Signed *F Goodall* | 1862. on a stone on the right.

12 by 17½. 519—1882.

HUNT, WILLIAM HENRY.

Born on 28th March, 1790, at 8, Old Belton Street (now Endell Street), Long Acre; was apprenticed to John Varley. In 1808 he was admitted as a student at the Royal Academy, where he had exhibited oil pictures in the previous year. He was one of the young painters befriended by Dr. Monro. In 1814 he first exhibited at the Old Water Colour Society, of which he became an Associate in 1824 and a Member in 1826; nearly 800 of his works appeared at the Society's exhibitions. His best pictures, especially his fruit and flower pieces, are rich and harmonious in colour, and his figures are often full of quaint humour. He was a Member of the Amsterdam Royal Academy. His health was always delicate, and he resided for a long time at Hastings; he died in London, at 62, Stanhope Street, Hampstead Road, on 10th February, 1864.

576. INDIGENCE: A GIRL'S HEAD.

Profile bust of a young girl turning to the spectator's left. She wears a light-brown dress and a blue ribbon tied round her neck and falling in front of her. Her hair descends upon her shoulders. The background is painted with tones of grey, brown, etc.

Signed *W Hunt* on the girl's left arm.

8½ by 6¾. 558—1882.

LANDSEER, SIR EDWIN, R.A.

For biography, *see* page 25.

577. GORE HOUSE, KENSINGTON, BY MOONLIGHT.

View in the grounds of a house. In the foreground is a path or drive;

on the left a bird is singing on a small bare tree; on the right is a group of trees, behind which the moon is rising. In the background on the left is a large house.

Stated to have been signed, and dated 1848 (on the mount).

Crayon. 8 by 11. 584—1882.

Lent by Mr. Jones to the Royal Academy Winter Exhibition, 1874.

"It is said that the sketch was made in less than an hour, when the artist was talking with Lady Blessington and Count D'Orsay about a nightingale which had lately been heard singing: and there was some dispute as to the actual place and position of the surrounding buildings. Landseer there and then took a piece of chalk and made this drawing."—*Handbook to the Jones Collection*, 1884, p. 139. At the back of the frame is a mutilated letter from Count d'Orsay which states that the drawing "was done one evening at Gore House after a conversation I had with Landseer about a Nightingale, I said that at Strathfieldsaye There was one every night singing away at a great rate . . . and that I was quite sure that the little fellow imagined himself at the time to be the only inhabitant of the world, he made at once the Sketch, showing the reflection of Moonlight and the light in the House all being accessories to the Hero of the Story.—in ten minutes the Sketch was made . . . I showed it to great Foreign Engravers, artists &c. they all agreed that it was a chef d'œuvre de sentiment et d'execution."

Marguerite, Countess of Blessington (b. 1789, d. 1849), the authoress, gathered round her at Gore House many of the intellectual celebrities of her time. The above drawing was made the year before her bankruptcy and death. Gore House and its contents were sold by auction, and Alexis Soyer, the cook, established there a restaurant, called the "Symposium," which was decorated by George Augustus Sala. The site is now occupied by the Albert Hall.

PARLBY, JAMES.

Exhibited at Suffolk Street, etc., 1870-73.

578. SKIRTS OF A WOOD, WITH GIRL AND DOG.

In the foreground a lady, in red coat and blue skirt, is seated with a dog beside a path shaded by small trees on the left. The path leads towards an oak and another large tree, which are the most prominent objects in the picture. Near the trees are a fence and hedges; in the background are distant trees. The sky is largely clouded.

Signed *J. PARLBY* 1873 in the left-hand lower corner.

10 by 7. 581—1882.

TURNER, JOSEPH MALLORD WILLIAM, R.A.

Born at 26, Maiden Lane, Covent Garden, on 23rd April, 1775; was the son of a hairdresser; studied under Thomas Malton, junior, and Thomas Hardwick; became a close friend of Girtin, and with him was patronised by Dr. Monro. In 1789 or 1790 he became a student of the Royal

Academy, where in the latter year he exhibited a view of Lambeth Palace. He spent much time in making topographical drawings while touring in various parts of England till about 1797. He became A.R.A. in 1799 and R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He toured much on the Continent between 1802 and 1840, but resided mainly in London. His "Liber Studiorum" appeared from 1807 to 1819, but was never completed. In 1819 he visited Italy, and then began his bolder schemes of colour. Among the paintings which show Turner's wonderful effects of light and colour are "The Bay of Baiæ" (1823), "Caligula's Palace" (1831), "Childe Harold's Pilgrimage" (1832), "The Fighting Téméraire" (1839), and his pictures of Venice. He exercised an important influence on the development of water-colour painting in England, and his landscapes, both in water-colours and in oils, rank him as one of the greatest masters of his art both for fertility of invention and for the truthful realisation of air and light. Turner died at Chelsea on 19th December, 1851, and was buried beside Sir Joshua Reynolds in St. Paul's Cathedral. After the terms of his will were settled several thousands of his oil-paintings, water-colours, and drawings came into the possession of the National Gallery, and £20,000 was entrusted to the Royal Academy, which employed it to found the "Turner Annuities."

579. THE HOE, PLYMOUTH.

In the foreground, on a grassy hillside sloping away from the spectator, are numerous figures, some seated, some dancing or otherwise disporting themselves. Below in the middle distance lie the town and inner harbour; beyond are the blue waters of the outer harbour, dotted with shipping and flanked on either side by hills receding into the haze. The sky is mostly clouded. *Plate* 17.

11 by 16¼. 521—1882.

Engraved by W. J. Cooke in *Picturesque Views in England and Wales*, 1832.

580. THE PORT OF LONDON.

In the immediate foreground, on the right, is the edge of a quay, on which are bales, etc. In the centre are two women in a boat, in which a man is putting off. On the left is a buoy, inscribed "Port of London." On either side of the composition are masses of boats crowded with figures; some of the boats, especially on the right, have their sails set. In the middle distance the river is spanned by Old London Bridge (after the demolition of the houses); on the left, on the further bank, is a mass of buildings, among which the tower of Southwark Cathedral is prominent. The sky is mostly clouded. Reds and yellows are the prevailing tints in the foreground, and blue and buff in the middle distance. *Plate* 16.

Signed *J M W Turner RA* | 24 in the lower right-hand corner.

11½ by 17½. 522—1882.

Engraved by E. Goodall in 1827, under the title of *Old London Bridge and Vicinity*.
Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.

581. INNSBRUCK, TYROL.

View looking down a wide street of tiled houses, which curves away to the right. In the street stand a large basin and two columns surmounted by statues. A tower appears above the houses on the left-hand side of the street. In the background are lofty mountains capped with snow. *Plate* 15.

$6\frac{1}{2}$ by $9\frac{1}{2}$. 582—1882.

An early drawing, perhaps after J. R. Cozens, who was in the Tyrol in 1782. The paper bears the water-mark date (17)97.

582. CLASSIC VIGNETTE.

In the foreground on the left are a statue, figures, and the pediment of a Doric temple; on the right are figures, trees, etc. In the middle distance is a blue pool; near it are white buildings, and a broad avenue leads away beyond it in the distance towards the sunset. On the right a bold acropolis stands out of the plain. *Plate* 15.

$7\frac{1}{2}$ by $5\frac{1}{4}$. 583—1882.

VERNET, CLAUDE JOSEPH.

Born at Avignon 14th August, 1714, the second of the twenty-two children of Antoine Vernet, a painter of sedan chairs, etc., by whom he was instructed in art; subsequently studied under Jacques Viali, also a decorative painter, at Aix. In 1734 the generosity of some local gentlemen enabled him to go to Italy. At Rome he practised marine painting, receiving lessons or advice from B. Fergioni and Adrien Manglard; he also visited Naples. He made rapid progress, and in 1743 became a member of the Academy of St. Luke at Rome. While in Italy he married the daughter of an Irish sea-captain; their third son was the painter Carle Vernet, father of Horace Vernet. In 1753 Vernet went to Paris and became a member of the Académie. During the next ten years he was largely occupied in painting a series of views of the French ports. He was a very successful painter of coast and river scenes under various atmospheric conditions, and sold many of them to wealthy French and English patrons. He died at his studio in the Louvre, 3rd December, 1789.

583. LANDSCAPE, WITH FIGURES.

Painted partly in gouache.

In the foreground is the bank of a river, from which a rivulet flows away past a bold rock on the right. In the centre a rowing boat is moored against the bank; in and near it are two fishermen and two women. On the left are some willows and a house. On the further bank, in the centre, is a low irregular hill crowned by a large building; on the left is a bridge, and beyond it are hills. The sky is mostly reddish, and an evening effect is depicted.

Inscribed *J. Vernet Fct*—1733 in gold, on a rock near the bottom on the right.

$13\frac{3}{4}$ by 23 (sight measure). 591—1882.

The costumes shown in the picture appear to belong to a period thirty or forty years later than the date 1733; moreover, though Vernet had already given proofs of his artistic power before 1733, it is doubtful whether this drawing and the pendant, No. 592—1882, were executed before his visit to Rome, on which he embarked in 1734. It is therefore not unlikely that the signatures and dates on these two drawings are spurious.

584. RIVER SCENE WITH SHIPPING.
Painted partly in gouache.
Scene in a bay or near the mouth of a river. In the foreground is a narrow strip of rocky shore, bounded on the left by a cliff, on which grow some shrubs. Near the centre, at the water's edge, are two women and a man. At a short distance from the shore, on the right, is a three-masted vessel, with sails mostly furled; near it is a small boat. On the extreme right are trees and a building. On the left, at no great distance, a small ship is lying on its side in the water; beyond it is a building; between the latter and a rocky promontory, which juts out from the right to the centre behind the three-master, are seen distant vessels. The sky is mostly clouded and of a pinkish tone. *Plate* 33.

Inscribed *J. Vernet* | *F·E^s* 1733 in gold on the cliff on the left.
13¾ by 23 (sight measure). 592—1882.
See the note to the preceding item.

WYLD, WILLIAM.

Born in London in 1806; became Secretary to the British Consulate at Calais, where he studied under Francia; travelled with Horace Vernet in Italy, Spain, and Algeria; was a friend of Bonington. In 1839 he published twenty lithographic views of Paris. He exhibited from 1849 to 1882 at the Royal Academy, British Institution and New Water-Colour Society (now the Royal Institute), becoming an Associate of the last-named Society in 1849 and a Member in 1879; he resigned in 1883. Wyld spent most of his life at Paris, and frequently contributed to the Salon, where he was awarded two medals. He became a Member of the Legion of Honour in 1855. He is said to have had much to do with the development of water-colour painting in France. He died in Paris on 25th December, 1889.

585. "THE POOL," FROM THE ADELAIDE HOTEL, LONDON BRIDGE.
View looking down the river. In the foreground on the left are two large warehouses, one labelled "Fresh Wharf," and a quay by which, in the centre of the foreground, a cluster of barges is moored. In the middle distance the river, reflecting the sun, recedes towards distant hills; it is thronged with shipping, and lined on either side with buildings. A pinnacled church tower appears over one of the large warehouses on the left. *Plate* 14.

Signed *W Wyld.* in the left-hand lower corner; inscribed *London* in the lower right-hand corner.
9⅜ by 13$\frac{7}{16}$. 563—1882.

MINIATURES

NOTE.—A brief bibliography has been appended to the biographies of the painters in miniature, as the literature relating to artists in this branch is somewhat scanty, and it is thought that the student may find the references useful. The bibliographies are not, however, intended to be exhaustive. Most of the books referred to can be consulted in the Library of the Museum.

As is the case with most collections of miniatures, some of the titles are open to question. In several cases, where errors have been discovered, corrections have been made, but in numerous other instances it has not been found possible to prove or disprove whether the portraits represent the persons whom they are said to depict.

A.——M.——

See M——, A——.

ARLAUD, JACQUES ANTOINE.

Born at Geneva the 18th May, 1668, of French descent. He at first intended to adopt a theological career, but eventually devoted himself to painting. He went to Paris about 1688, where he worked hard and achieved a great reputation for his miniatures, though he also painted larger pictures. He was patronised by the Duke of Orleans, and by many foreigners who visited Paris. He was a friend of Rigaud and Largillière, and of Sir Isaac Newton, whose acquaintance he made on the occasion of a visit to England in 1721. Having made a fortune, he returned to Geneva in 1729 and died there, according to Mariette, on 23rd May, 1743.

[*See* P. J. Mariette, *Abecedario*; J. J. Rigaud, *Recueil de renseignements relatifs à la culture des Beaux-Arts à Genève*, Part II., 1846, pp. 47-51; *Biographie Universelle*; J. Meyer, *Allgemeines Künstler-Lexikon*, Vol. II., 1878; C. Brun, *Schweizerisches Künstler-Lexikon*, Vol. I., 1905; U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, Vol. II., 1908; and works quoted in the above.]

586. PHILIPPE, DUC D'ANJOU, AFTERWARDS PHILIP V. OF SPAIN (b. 1683, d. 1746).

Half-length, three-quarter face portrait of a clean-shaven, blue-eyed man turning to the spectator's right and looking towards the spectator. He

wears a long lace cravat over a blue bow. The edges of the plates of his armour are gilt. Brown background.

Signed *Arlaud* in front on the background on the right.

On vellum affixed to copper in the French fashion by being folded over and stuck down on the back of the copper*. $1\frac{15}{16}$ by $1\frac{5}{8}$.

686—1882.

Reproduced facing page 128 of C. Davenport's *Miniatures*, 1907.

BATE, WILLIAM.

Very few facts are recorded concerning this artist. He seems to have belonged to a family who for two or three generations were watchmakers and jewellers in Dublin; but in 1799, when he first exhibited at the Royal Academy, he was already living in London, where he spent a number of years. Subsequently he worked in Dublin. He appears to have been at Tivoli in 1829. He was painter in enamel to Princess Elizabeth and the Duke of York. Many of his enamels were copies after oil-paintings or miniatures by other hands. The National Gallery of Ireland has his " Lord Castlereagh," after Lawrence. He died in or before 1845, probably in Ireland.

[*See* A. Jaffé, *Miniaturen-Katalog*, plate 62; Sale Catalogue of the Jaffé Collection, Cologne, 27th-30th March, 1905, p. 37; Dr. G. C. Williamson, *The History of Portrait Miniatures*, 1904, plate LXXX.; A. Graves, *Royal Academy Exhibitors*; Catalogue of the National Gallery, Dublin; Catalogue of the Ely House Sale, Dublin, 8th, 9th, 10th November, 1910, lot 1265; Catalogue of the Sale of Sir C. W. Dilke's Collection at Robinson & Fisher's, 19th May, 1911; W. G. Strickland, *Dictionary of Irish Artists*.]

587. ELIZABETH HAMILTON, COMTESSE DE GRAMMONT (b. 1641, d. 1708).

Short half-length, three-quarter face portrait of a lady turning her head slightly and inclining it to the spectator's left and looking towards the spectator. A buff-coloured kerchief hangs down behind from her chignon. She wears a décolleté pink dress. Brown background. *Plate* 56.

Inscribed at the back:—1812 | *Painted by Bate* | *Painter in Enamel* | *to H.R.H* | *Princess Elizabeth.*

Enamel. Rectangular, $1\frac{3}{4}$ by $1\frac{1}{2}$. 691—1882.

After the portrait by Lely at Hampton Court, or a similar painting.

*Miniatures were also painted by French artists on " tablets " prepared in the English fashion, *i.e.*, by pasting down thin parchment on card. For a French account of this method, *see* J. P. Ferrand, *L'Art du Feu ou de Peindre en Email*, 1721, pp. 11-14; the other method is described in the *Traité de Mignature*, by C. B. (p. 11 of the 1688 edition). Compare miniature No. 703 below.

BAUDOUIN, PIERRE ANTOINE.

Born at Paris on the 17th October, 1723. He was the son of an engraver, and studied under François Boucher, whose second daughter he married. In 1761 he became an *agréé*, and in 1763 a Member of the Académie Royale. He exhibited at the Salon from 1761 to 1769. He died at Paris on the 15th December, 1769. His son, François, was a well-known printer and publisher. [*See* U. Thieme und F. Becker, *Allgemeines Lexikon der Bildenden Künstler*; *Procès-Verbaux de l'Académie Royale*, Vol. VII., pp. 177, 226, and Vol. VIII., p. 30; L. Vitet, *L'Académie Royale*, 1861, p. 372.]

588. A PASTORAL SCENE.

After F. Boucher.

In the foreground a barefooted shepherdess in a pink dress is seated, with legs crossed, holding a dove; her right arm rests upon the shoulders of a girl in a yellow dress, seated beside her, who looks up at her. On the right is a sheep; on the left are a dog and sheep. In the background on the right is a wall; on the left are trees and a landscape. *Plate* 57.

On ivory. Rectangular, $2\frac{9}{16}$ by $3\frac{1}{2}$. 729—1882.

This charming composition seems to have been popular. The Schlichting Collection in the Louvre contains a similar miniature by Baudouin (reproduced in *La Miniature Française*, by H. Bouchot, p. 20). There is a similar miniature at Welbeck Abbey, but it shows a fence in the middle distance and is perhaps by another hand. Another, oval and in enamel, occurs in a snuff-box reproduced in *A Description of the Works of Art forming the Collection of Alfred de Rothschild*, 1884, Vol. II., plate 133, by C. Davis. Similar figures, reversed and in other colours, will be found on a square Sèvres dish of 1764 in this Museum (D. M. Currie Collection, No. C. 397—1921), and on a Sèvres saucer of 1768 painted by Chabry Fils and also in this Museum (D. M. Currie Collection No. C. 457—1921). Jean Baptiste Huet painted compositions in oil of a similar character.

589. A PASTORAL SCENE.

After F. Boucher.

In the foreground a barefooted shepherdess reclines asleep. In the centre a youth in a red coat, approaching from behind a tree, is tickling the girl's face with a straw. In the background on the left is the trunk of a large tree ; on the right is a landscape.

On ivory. Rectangular, $2\frac{3}{4}$ by $3\frac{1}{2}$. 730—1882.

BLARENBERGHE, HENRI JOSEPH and LOUIS NICOLAS VAN.

Louis Nicolas van Blarenberghe was a son of Jacques Guillaume van Blarenberghe, a painter, whose father, a painter of Dutch descent, had settled at Lille early in the 18th century; he was

born at Lille 15th July, 1716. He was patronised at Paris by the Duc de Choiseul. In 1760 he was sent to Brest to paint views of the port. In 1769 he was appointed battle-painter to the French War Office, and in 1773 to a similar post at the Admiralty. He is, however, best known for his miniature paintings of landscapes, seascapes, pastoral and military subjects, etc., which he made for the decoration of snuff-boxes, fans, watches, rings, etc. In this work he collaborated so closely with his son, Henri Joseph, that it is often impossible to distinguish their work. He died at Fontainebleau on the 1st May, 1794.

HENRI JOSEPH VAN BLARENBERGHE, his son, was born at Lille, 10th October, 1741. He collaborated with his father at Brest and Paris, and taught drawing to the children of Louis XVI. After the Revolution he taught drawing at Lille, where he became Curator of the Museum in 1803. He continued painting till the day of his death, 1st December, 1826.

[*See* P. Decroix, *Une famille lilloise de miniaturistes: les Van Blarenberghe*, 1912 (reprinted from the *Mémoires de la Commission Historique du Département du Nord*, Vol. XXIX., 1912).]

590. LANDSCAPE WITH FIGURES, SOME DANCING, OTHERS PLAYING BOWLS.

In the immediate foreground four men are playing bowls; beyond on the left is a group of nine figures, some dancing; on the left are other figures near two small buildings on rising ground; behind are trees. On the right in the middle distance are four trees. In the distance are a river, a village, etc. The sky is partly clouded.

Body-colour. Circular, diam. 7 in. 500—1882.

This drawing has hitherto been ascribed to Henri Désiré van Blarenberghe (1734-1812), a brother of Louis Nicolas van Blarenberghe, but is thought to be more probably the work of Henri Joseph van Blarenberghe.

591. LANDSCAPE WITH A BRIDGE IN THE FOREGROUND AND FIGURES PASSING OVER IT.

Scene in hilly country at the confluence of a stream and a river. In the foreground two men are bathing in the stream, which is crossed by a one-arched bridge and road. On the left a beggar has emerged from a small hut near two trees to accost a man and woman riding by on a horse; on the bridge are a man and two women. In the middle distance on the right a waggon is approaching along the bank of the river; on the extreme right is a steep hill; on the left bank is a group of buildings. In the distance is low-lying country with blue hills in the background. The sky is mostly clouded.

Signed..*Blarenberghe* | 1768 on the left bank of the stream.

Body-colour. Circular, diam. 7 in. 501—1882.

This drawing has hitherto been ascribed to Henri Désiré van Blarenberghe (1734-1812), but is thought to be more probably the work of Henri Joseph van Blarenberghe.

592. LANDSCAPE WITH FIGURES SLIDING DOWN A GRASSY BANK.

In the foreground four youths and five girls are amusing themselves by sliding or rolling down a steep grassy slope on the right; on the slope grow three trees; at the bottom is a reedy ditch. At a short distance on the left two men with guns and dogs stand on a small mound; nearer the centre a woman is riding on a donkey. In the middle distance on the right, partly hidden by the slope, is a house standing in a walled garden. In the distance are meadows, trees, buildings, etc. The sky is mostly clouded. *Plate* 57.

Body-colour. Circular, diam. 7 in. 502—1882.

This drawing has hitherto been ascribed to Henri Désiré van Blarenberghe (1734-1812), but is thought to be more probably the work of Henri Joseph van Blarenberghe.

593. LANDSCAPE WITH A HILL AND FIGURES.

In the foreground are two men, a woman and a laden mule. On the right a tree stands by the entrance to a walled enclosure. At a short distance a stream, crossed by a low wooden bridge, near which on the left is a tall tree, descends from the right and passes away on the left by a water-mill, on the balcony of which are a woman and child. On the right two women are washing clothes in the stream; beyond them are two ruined arches, and still further away a church and other buildings. In the centre is a distant landscape. The sky is largely clouded.

Signed..*Blarenberghe*.| 1775 in the foreground on the right.

Body-colour. Circular, diam. 7 in. 503—1882.

This drawing has hitherto been ascribed to Henri Désiré van Blarenberghe (1734-1812), but is thought to be more probably the work of Henri Joseph van Blarenberghe.

594. TEN PAINTINGS ON VELLUM set in the lid, bottom and sides of a gold octagonal snuff-box, with Paris hall-marks for 1764–5 (lid) and 1786–7 (body). Five of the paintings depict episodes in the fable of the man and the ass. *Plate* 58.

The miniatures are probably by Louis Nicolas van Blarenberghe (for biographical note *see* page 68).

The painting *in the lid* shows a joyous group of peasants, some in, some walking near, a cart, which is proceeding towards the right; they are making fun of the hero and his son who are coming in the opposite direction on the donkey; a dog follows the former group. In the background on the left are three figures outside a thatched cottage. Behind are buildings and trees on a hill which slopes down towards the right where there is a distant view. The sky is partly clouded. *Plate* 58.

The painting *on the bottom* shows a group of thirteen figures, most of whom are looking at a large banner held by a man on the right. The banner is inscribed :

" Quant à vous, Suivez Mars, ou l'Amour ou le prince,
Allez, venez, courez, demeurez en province,
prenez femme, Abbaye, emploi gouvernement,
les gens en parleront, n'en doutez nullement."

Behind the banner are trees. On the left is a distant view with a village and spire. *Plate* 58.

Signed *Blarenberg* | 1764 on a rock on the left.

The sight measure of the painting in the lid is $1\frac{11}{16}$ in. by $2\frac{9}{16}$ in., and of that at the bottom $1\frac{9}{16}$ in. by $2\frac{7}{16}$ in.; both are octagonal.

The four larger rectangular paintings *on the sides* are as follows:—

Front. The hero of the story is setting out on his ass, accompanied by his son on foot; three women are seeing him off. In the background are a cottage, trees, etc. *Plate* 58.

Sight measure, $\frac{27}{32}$ by $2\frac{1}{16}$.

Left-hand side. The hero has dismounted, and with his son is standing near the ass; a man is advising them. Landscape background, with a small cliff on the right.

Sight measure, $\frac{27}{32}$ by $1\frac{3}{16}$.

Back. The hero on foot and the boy riding the ass are proceeding to the left. Three pedlars on the right are addressing them. Landscape background with a pond on the left, buildings and an enclosure on the right.

Sight measure, $\frac{7}{8}$ by $2\frac{1}{16}$.

Right-hand side. The hero and his son are carrying the ass on a pole towards the right. A man is laughing at them. In the background are trees and a water-mill. *Plate* 58.

Sight measure, $2\frac{7}{32}$ by $1\frac{3}{16}$.

The small rectangular panels on the bevels of the corners represent plants and trees with sky backgrounds.

922—1882.

A slip of paper preserved in the box records in a 19th-century hand that it was bought from the Comte de Germiny, Director of the Bank of France.

For a description of the snuff-box *see* the *Catalogue of the Jones Collection*, Part II., No. 331.

BOIT, CHARLES (Attributed to).

He was the son of a Frenchman and was born at Stockholm in 1662; he began life as a jeweller in which capacity he came to England; he was also a teacher of drawing, and afterwards became a painter in enamel. He interrupted his stay in England to work in Holland (1696, 1699), Germany and Austria (1700), and painted portraits of royal personages of Russia and Denmark. Many, if not most, of his enamels are copies of oil paintings by Dahl, Kneller and other artists. He was commissioned by Queen Anne to execute a large enamel of herself and her Court, but the Queen died and the plate was never finished. His principal enamel is one of the Imperial Family of Austria (preserved at Vienna). Successful as a painter, he was less so in financial matters. Heavily in debt, he left England in 1714 for France, where he was well received, was patronised by the Court, and in 1717 was elected a Member of the Académie Royale. In 1719 and 1720 he was at Dresden. He still failed to attain a sound financial position, for at the time of his death, which took place in the Rue du Petit Bourbon at Paris on the 6th February, 1727, many of his miniatures and other valuables were in pawn, and numerous claims on his estate were made by creditors. He left three children. There are works by Boit in the Museums of Oxford, Amsterdam, Stockholm, Rosenborg, and the Louvre, and in many private collections.

[H. Walpole, *Anecdotes of Painting*; Vitet, *L'Académie Royale*, 1880; *Nouvelles Archives de l'Art Français*, 2e Série, Vol. IV., 1883, p. 286; *Notes and Queries*, August, 1912, p. 121; articles by H. Clouzot in the *Revue de l'Art Ancien et Moderne*, Vol. XXX., and in *La Renaissance de l'Art Français*, July, 1922; R. W. Goulding, *The Welbeck Abbey Miniatures . . . a Catalogue Raisonné*, 1916, p. 17; *Gazette des Beaux-Arts*, November, 1922, p. 304.]

595. CATHERINE I., EMPRESS OF RUSSIA (b. 1682, d. 1727), WIFE OF PETER THE GREAT.

Attributed to CHARLES BOIT.

Three-quarter face bust portrait of a lady, with dark brown hair and grey eyes, turning her head to the spectator's right and looking towards the spectator. She wears a jewelled gold tiara, a pink and yellow embroidered bodice with ermine on the shoulders, and on her breast the star of an order. Greenish background. *Plate 55.*

On the background on the spectator's right is a faint inscription, visible only in certain lights, which reads *C Boit*, the *C* and *B* forming a monogram.

Enamel. $1\frac{3}{4}$ by $1\frac{7}{16}$. 697—1882.

The miniature is a copy after the portrait by J. M. Nattier, which was engraved by P. Dupin, but the background is simplified in the miniature, which reproduces only a portion of the painting.

The original three-quarter length portrait painted by Nattier at the Hague in 1717, or a replica of it, is or was in the Romanov or Chouvalov Gallery at Petrograd, and is reproduced in the *Gazette des Beaux-Arts*, 5e période, Vol. VII., 1922, p. 305 (*see* also footnote p. 312). Boit is recorded to have copied Nattier's painting in enamel at Paris at Peter the Great's instructions (*op. cit.*, pp. 304, 305).

CLOUET, FRANÇOIS (Attributed to).

F. Clouet was born at Tours. He was a pupil of his father, Jean Clouet, whom he succeeded in 1540 as "peintre du roi" to François Ier, a post which he continued to hold under Henri II. Few paintings can be with certainty attributed to him, but some of his crayon drawings exist at the Bibliothèque Nationale, the Louvre, and the Musée Condé (Chantilly). He died 22nd September, 1572.

[*See* works on the Clouets by H. Bouchot, 1892, A. Germain, 1906, and E. Moreau-Nélaton, 1908; bibliography in U. Thieme and F. Becker's *Allgemeines Lexikon der Bildenden Künstler*; article by H. S. Ede, *Burlington Magazine*, March 1923, pp. 111 *et seq.*]

596. FRANÇOIS, DUC D'ALENÇON (b. 1554, d. 1584), suitor of Queen Elizabeth; styled DUC D'ANJOU from 1576.
Attributed to CLOUET.

Full-length, three-quarter face portrait of a brown-eyed man standing slightly towards the spectator's left and looking towards the spectator. He has brown hair, a moustache, and a small tuft beneath the lower lip. He wears a black hat with a plume in front, a ruff, a white doublet embroidered with red and slashed below the waist with red, a short black cloak, white trunk hose, black shoes with red bows, and a sword. His left hand rests on his hip; his right hand holds a miniature portrait of a lady, which rests on the edge of a table covered with a green velvet cloth. The pavement is of grey and red. On the right is a crimson curtain; the rest of the background is grey. *Plate* 46.

Oil on copper. Rectangular, $6\frac{7}{8}$ by $4\frac{1}{2}$. 623—1882.

Reproduced facing page 114 of C. Davenport's *Miniatures*, 1907.

F. Clouet died when the Duc d'Alençon was 18; if, as is probable, the miniature represents a man of more mature years, either the description or the ascription of the miniature is, *ipso facto*, invalidated. Three other full-length miniatures attributed to F. Clouet, and formerly at Hamilton Palace, are reproduced in H. Bouchot's *Les Clouet et Corneille de Lyon*, 1892, pp. 23, 27, 33; another is at Chantilly.

COOPER, SAMUEL.

In the opinion of many, Samuel Cooper was the greatest miniaturist whom England has produced. He was born in London in 1609 and learned miniature-painting under his uncle, the elder John Hoskins. None of Cooper's works painted before 1640 appears to be definitely recorded. This may be accounted for by the fact that he lived for some time in other countries, or else that his early work was merged in that of his uncle. "He spent several years of his Life *abroad*, was personally acquainted with the greatest Men of *France*, *Holland*, and his *own Country*, and by his *Works* more universally known in all the par(t)s of *Christendom*" (R. Graham, 1695). He resided for a time at Stockholm, where he acquired a great reputation. He was an accomplished lute-player and linguist, and highly esteemed as a painter by his contemporaries. He

was a friend of Pepys, Thomas Hobbes, John Aubrey, Samuel Butler, and, it is said, of Milton. He painted portraits of Cromwell, Charles II., and many of the leading personages of his day. He lived in Henrietta Street, Covent Garden, but probably worked in various country houses as well as in London: the Bodleian Library has a crayon sketch by Cooper drawn, according to the inscription it bears, at the Earl of Westmorland's house at Apethorpe, in Northamptonshire, "by the Greate (tho' little) Limner." The Dyce Collection in this Museum contains two portraits of Cooper, one a miniature, the other in pastel by himself. Cooper painted occasionally in oil. His style was considerably influenced by Van Dyck, some of whose works he copied. His miniatures were painted in accordance with the practice of the time on thin parchment laid down on card, and he used probably to cover the vellum with a layer of white before painting upon it. He worked till within a few weeks of his death, which took place in London on 5th May, 1672. He was buried at the Church of St. Pancras-in-the-Fields, where there is a tablet to his memory. His widow, Christi(a)na, daughter of William Turner of York, survived till 1693. She was an aunt of Pope, the poet.

[*See* C. A. Dufresnoy, *The Art of Painting . . . with . . . a Short Account of the Most Eminent Painters* (by Richard Graham), 1695, pp. 338, 339; Félibien, *Entretiens sur les . . . plus Excellens Peintres*, 2nd ed., 1696, Vol II., p. 485; *An Essay towards an English School of Painters*, appended to *The Art of Painting*, by R. de Piles, London, 1706; manuscripts of G. Vertue at the British Museum; H. Walpole, *Anecdotes*; letters of the engraving of the alleged portrait of Milton, after Cooper, by Caroline Watson, 1786; F. Boye, *Målare-Lexikon*, 1833, p. 77; catalogue of the exhibition of portrait miniatures on loan at the South Kensington Museum, June, 1865, p. 265, etc.; articles by Sir R. R. Holmes in the *Burlington Magazine*, Vol. IX., 1906, pp. 296, 367; Dr. G. C. Williamson, *History of Portrait Miniatures*, 1904, II., 109, etc.; J. J. Foster, *Samuel Cooper*, 1914-16; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916; E. Norgate, *Miniatura*, edited by Martin Hardie, 1919, pp. 73, 74; *Notes and Queries*, 2nd July, 1921.]

597. KING CHARLES II. (b. 1630, d. 1685), when young.

Three-quarter face bust portrait of a young grey-eyed man turning to the spectator's left and looking towards the spectator. He has long brown hair, and wears a broad white collar and a brown coat shot with gold. Slate-coloured background. *Plate* 44.

On card. $1\frac{1}{16}$ by 1. 632—1882.

Reproduced facing page 84 of C. Davenport's *Miniatures*, 1907.

598. PRINCE RUPERT OF BAVARIA (b. 1619, d. 1682), nephew of Charles I.

Attributed to COOPER.

Three-quarter face bust portrait of a young man turning to the spectator's right and looking towards the spectator. He has brown eyes, long curling dark brown hair, and a small blonde moustache. He wears a cuirass and a white cravat tied with a black bow. At his right shoulder part of a yellowish

coat is visible. Behind him on the left is a brown wall; on the right, under a blue but slightly clouded sky, is a glimpse of a distant landscape. *Plate* 44.

On vellum on card. 1⅜ by 1⅛. 637—1882.

In a fine gold frame with pale blue enamelled back; at the top and bottom of the frame are gold scrolls and the frame is adorned with a raised pattern.

This beautiful miniature shows affinity to the style of Cooper, but is very likely by another, though contemporary, hand. A miniature in the Duke of Buccleuch's Collection, perhaps representing John Oldham, may be by the same artist, though rather broader in manner.

599. ALLEGED PORTRAIT OF JOHN MILTON (b. 1608, d. 1674), Poet.

Perhaps after Cooper.

Nearly full-face bust portrait of a dark-eyed man with long brown hair and a slight moustache, turning very slightly to the spectator's right and looking towards the spectator's left. He wears a black doublet and a white collar with tassels. Blue background.

"Signed" *S. C.* in gold on the background on the left.

On vellum on card: the back of the card is covered with gesso(?). 3 by 2¼. 607—1882.

This is an inferior production of the 18th century, with a spurious signature, probably intended to make the miniature pass for a work by Samuel Cooper.

600. SUPPOSED PORTRAIT OF JOHN THURLOE (b. 1616, d. 1668), Secretary of State.

After Cooper.

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has long brown hair and a slight moustache, and wears a white collar and a black doublet. Blue background. *Plate* 56.

Enamel. 1⅛ by 1. 636—1882.

This miniature, probably executed in the 18th century, and one in the Duke of Buccleuch's Collection are based on the miniature by Cooper, which was engraved as a portrait of Milton by Caroline Watson in 1786 and now belongs to Major Merritt; all three are reproduced in *The Connoisseur*, July 1923, p. 152. For references to a discussion of the miniature by Cooper *see* the *Dictionary of National Biography*, Vol. XIII., 1909, p. 484.

ESSEX, WILLIAM.

Born in 1783 or 1784. Worked for Charles Muss, the enameller. Exhibited at the Royal Academy and other societies, 1815-64. Became Enamel Painter to the Queen in 1839, and to

the Prince Consort in 1841. Painted copies of well-known pictures and portraits, and some portraits from the life. Was one of the last and best of our eminent enamel-painters of the 19th century. Died at Brighton, 29th December, 1869. This Museum possesses a considerable number of enamels by Essex.

601. KING GEORGE IV. (b. 1762, d. 1830).

Full-face portrait of a clean-shaven grey-eyed man with unkempt brown hair. He wears a black stock, a blue coat with fur collar, and the Orders of the Golden Fleece and the Garter. Purplish background.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{8}$. 638—1882.

This is a copy of part of a painting by Lawrence, perhaps that lent by King George IV. to the British Institution in 1830. A similar oil-painting, showing the King whole-length on a sofa, is No. 559 at the Wallace Collection, and a half-length replica was put up at Christie's on 1st March, 1879, on behalf of the Earl of Lonsdale.

F., H.

602. LOUIS XVI. OF FRANCE (b. 1754, d. 1793).

Full-length, three-quarter face portrait of the King standing in a park-like landscape, turning slightly and looking towards the spectator's right. He has brown eyes, and wears a powdered wig tied at the back with a black ribbon, a lace frill and cuffs, a slate-coloured coat bearing the star of the Order of the Saint Esprit, a buff waistcoat, black breeches, mauve gaiters, grey stockings and black buckled shoes. His right hand is in his pocket; he holds a black hat under his left arm and a stick in his left hand. In the distance are figures and a fountain playing.

Signed *H. F*

On vellum. Rectangular, $7\frac{3}{4}$ by $5\frac{1}{2}$. 722—1882.

This miniature was probably painted in the 19th century. The artist who signed the miniature with the initials H. F has not been identified.

GERBIER, SIR BALTHASAR.

Adventurer, painter, architect, musician, author, courtier and diplomatist; born at Middelburg, 23rd February, 1592. He was perhaps a pupil of Hendrik Goltzius. In 1615 he was in the service of Prince Maurice of Orange. He came to England afterwards and practised miniature-painting. He became a retainer of the Duke of Buckingham, and accompanied him and Prince Charles to Spain in 1623. In 1625 he met Rubens at Paris. Charles I., who knighted Gerbier, sent him to Brussels in 1631 as an official envoy. At Rome he made crayon copies after Raphael. At the age of sixty-five he attempted to found a settlement in Cayenne or Surinam. He died in 1667, and was buried at Hampstead Marshall, Berks, where he was building a house for Lord Craven.

[*See* Caldesi and Edwards, *Photographic Historical Portrait Gallery*, 1864, plate XIX.; *Oud Holland*, 1903, pp. 129 *et seq.*; Wurzbach, *Niederländisches Künstler-Lexicon*; *Burlington Magazine*, February, 1913, p. 281; *Oude Kunst*, December, 1915; F. Lugt, *Le Portrait-Miniature*, 1917, pp. 15–17; E. Norgate, *Miniatura*, edited by Martin Hardie, 1919, pp. 74, 85; British Museum catalogue of books under Gerbier.]

603. PRINCE CHARLES, AFTERWARDS KING CHARLES I. (b. 1600, d. 1649).

Short half-length, three-quarter face portrait of a young man turning to the spectator's left and looking towards the spectator. His hair is brushed high; he wears a flat projecting lace collar, and over his slashed doublet the collar of the Garter. The oval portrait has an ornamental border, with the legend, *Magnæ Britaniæ* (sic) *et Hiberniæ Princeꝑ Illustriss : et Potentiss : Princeps Caro(lus)*; in a cartouche above is the Prince of Wales' badge; below are his arms. *Plate* 44.

Signed *Gerbier fec.* 1616 at the bottom.

Pen and ink on vellum. Rectangular, $4\frac{1}{4}$ by $3\frac{1}{8}$. 621—1882.

A miniature of similar technique by Gerbier, also signed and dated 1616, belongs to Mr. Francis Wellesley, J.P. The British Museum has pen-and-ink portraits by Gerbier of Maurice, Prince of Orange, and Frederick V. of Bohemia.

GUÉRIN, FRANÇOIS.

Born at Paris. The dates of his birth and death are unknown. He exhibited from 1751 to 1783; he became an *agréé* of the Académie Royale in 1761 and an academician in 1765. In 1791 he was at Strasburg, where he is said to have died. He painted religious, mythological and genre subjects, and portraits. Some of his exhibits were miniature paintings in oil.

[*See* E. Bellier de la Chavignerie, *Dictionnaire Général des Artistes de l'École Française*; *Procès-Verbaux de l'Académie Royale*, Vol. VII., pp. 55, 308, and index.]

604. TWO PASTORAL LANDSCAPES WITH FIGURES.

In the lid and bottom of a 19th century snuff-box.

The painting *in the lid* represents a girl in a reddish-brown dress standing and pointing with a stick to a squirrel (?) in an open box. Near her, on the spectator's right, a boy in a blue coat and red breeches holds a hoop for a small dog to jump through. In the background on the right are a tree and a building; on the left are sheep, a river, and distant mountains.

Signed *F. Guérin.* on a fence on the right.

Oil. Rectangular, $1\frac{3}{4}$ by $2\frac{9}{16}$ (sight measure).

The painting *in the bottom* represents a girl in a blue bodice, white sleeves and skirt and pink petticoat, holding a fowl and two eggs, and standing among poultry. On the spectator's left a little boy in a reddish suit is seated on the ground. In the foreground on the left are a tub and a wooden building; on the right are a stream, a willow, and a distant landscape.

Oil. Rectangular, $1\frac{3}{4}$ by $2\frac{9}{16}$ (sight measure). 900—1882.

For a description of the box *see* the *Catalogue of the Jones Collection*, Part II., No. 348.

H—— F——.

See F——, H——.

HANS VAN DER BRUGHEN, LOUIS JEAN.

Generally known as Louis Hans. He was born at Paris about 1615 or 1618, but very little is known concerning him. He was a Protestant. He was influenced by the work of Peter Oliver and Samuel Cooper, and he was well known as a miniaturist at the French Court, where he was a Painter in Ordinary to Louis XIV. He was a Foundation Member of the Académie Royale. He died on 6th April, 1658. Miniatures known to be by him are exceedingly rare. In the Duke of Buccleuch's Collection is a supposed portrait of Elisabetha Clara Eugenia, daughter of Philip II., King of Spain, which is signed at the back, "Hans Pinxit."

[*See* Félibien, *Entretiens sur les . . . plus Excellens Peintres*, 2nd ed., 1696, Vol. II., pp. 479, 485; L. Vitet, *L'Académie Royale de Peinture et de Sculpture*, 1880, p. 328; H. Clouzot, *Revue de l'Art Ancien et Moderne*, Vol. XXX., 1911, pp. 119, 120.]

605. ALLEGED PORTRAIT OF HENRIETTA, DUCHESSE D'ORLÉANS (b. 1644, d. 1670), daughter of Charles I.

Three-quarter length, three-quarter face portrait of a grey-eyed, fair-haired lady standing towards the spectator's left and looking towards the spectator. Masses of curls obscure her ears. She wears a décolleté white satin dress bordered at the top with yellow. She holds with both hands a yellow wrap, which passes over her right arm and appears behind her. On the left a negro page dressed in crimson holds a vase of roses and looks up at her. Behind her is a stone wall; on the right are foliage and a glimpse of sky; on the left is a yellow curtain shot with gold.

Signed *HANS F* in gold on a stone ledge on the right.

On vellum. Rectangular, $5\frac{3}{4}$ by $4\frac{1}{2}$. 725—1882.

Princess Henrietta was only fourteen when Hans died, so it seems unlikely, if the signature be really that of Hans, that the miniature depicts her. The portrait is more probably that of a French lady.

606. ALLEGED PORTRAIT OF LOUISE RENÉE DE KÉROUALLE, DUCHESS OF PORTSMOUTH (b. 1649, d. 1734), mistress of Charles II.

Three-quarter length, three-quarter face portrait of a brown-eyed lady seated towards the spectator's left, and turning her head and looking towards the spectator's right. Her ears are obscured by masses of ringlets of her dark brown hair. She wears a décolleté white satin dress bordered with jewels. Across her breast and shoulders is a buff-coloured scarf; her lap is covered by a blue wrap. She is seated on a crimson cushion. Behind her are foliage and the trunks of two trees; above and behind her is a crimson curtain, which reappears lower on the right. Her right arm rests on the shoulders of a little negro page dressed in blue and yellow, who holds in his arms a small brown and white dog. A blue sky is seen in the background on the left.

On vellum. Rectangular, $5\frac{3}{4}$ by $4\frac{5}{8}$. 726—1882.

Louise de Kéroualle was aged only nine when Hans died, so if the miniature is correctly ascribed to him on the ground of its similarity to No. 725—1882, it cannot depict her.

HILLIARD, NICHOLAS.

Miniature painter, goldsmith, jeweller, born probably in 1547 at Exeter, where his father was at one time High Sheriff. While apprentice to a jeweller and goldsmith (possibly his father-in-law, John Wall, goldsmith, of London), he practised miniature painting, especially studying the works of Holbein, and painted a miniature of himself at the age of thirteen. He was limner and goldsmith to Queen Elizabeth, for whom he executed her second Great Seal, and he was patronised by James I. During his lifetime he enjoyed a great reputation, and painted the portraits of many notable persons; but his life seems to have been marred by ill-health and financial worry. In a letter of 28th July, 1601, to Sir Robert Cecil, he complains that he has lost business through the competition of English and foreign artists whom he had himself instructed. It is not improbable that many miniatures passing for works of Hilliard were in reality executed by these pupils. Nevertheless, a considerable number still exist, chiefly in private hands, which can, with more or less certainty, be attributed to him. His miniatures are usually on thin parchment laid down on playing-card; as a rule, there is but little modelling in the face, but the drawing is very exact, and the details of costume are represented with minute faithfulness. Hilliard died in the parish of St. Martin's-in-the-Fields on the 7th January, 1619. He had a son, Laurence, who was also a miniature-painter, but Isaac Oliver was the most eminent of his pupils. The Salting Collection in this Museum contains portraits of Hilliard and his father.

[*See* Sir John Harington's translation of Ariosto's *Orlando Furioso*, 1591 (p. 278 in 1634 edition); R. Haydocke's *Tracte containing the Artes of Curious Paintinge*, translated from Lomazzo; *An Essay towards an English School of Painters*, appended to *The Art of Painting*, by R. de Piles, London, 1706; H. Walpole, *Anecdotes*; Sir E. Harington, *A Schizzo on the Genius of Man*, 1793, pp. 376-380; article by Campbell Dodgson in the *Burlington Magazine*, Vol. V., p. 5; two articles by Sir R. R. Holmes in the *Burlington Magazine*, Vol. VIII.; article by Sir P. Norman and

reprint of a treatise by Hilliard in the 1st Annual Volume of the Walpole Society, 1912; letters by Hilliard in the *Calendar of MSS. at Hatfield House*, published by the Historical Manuscripts Commission; article by Helen Farquhar in the *Numismatic Chronicle*, 4th Series, Vol. VIII., 1908; *Burlington Magazine*, Vol. XXII., pp. 279, 280; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916; E. Norgate, *Miniatura*, edited by Martin Hardie, pp. 15, 20, 34, 42, 72, 90; reproductions in Caldesi and Edwards, *Photographic Historical Portrait Gallery*, 1864, illustrated catalogue of the exhibition of portrait miniatures held at the Burlington Fine Arts Club in 1889, and in works by J. J. Foster, Dudley Heath, Dr. J. L. Propert, Dr. G. C. Williamson; *Burlington Magazine*, Vol. V., p. 573.]

607. QUEEN ELIZABETH (b. 1533, d. 1603).

Short half-length, nearly full-face portrait of the Queen turning slightly towards the spectator's left and looking towards the spectator. She wears a low-cut bodice with puffed sleeves, and a high ruff open in front. Her fair hair, her bosom and her dress are copiously adorned with jewels. The background is leaden grey. *Plate* 43.

On vellum on playing card. $2\frac{3}{4}$ by $2\frac{1}{8}$. 622—1882.

In elaborate black carved wooden frame.

This miniature was formerly in Horace Walpole's collection at Strawberry Hill.

Reproduced facing page 59 of C. Davenport's *Miniatures*, 1907.

Sir John Harington, in his *Orlando Furioso in English Heroical Verse*, 1591, says*:—"I may say thus much without partiality for the honour of my countrey . . . that we have with us at this day one that for limning (which I take to be the very perfection of that art) is comparable with any of any other countrey. And . . . for taking the true lines of the face, I think our countryman (I mean M. *Hilliard*) is inferiour to none that lives at this day: as among other things of his doing, my self have seen him in white and blacke in foure lines only set downe the feature of the Queenes Majesties countenance, that it was even thereby to bee knowne; and he is so perfect therein (as I have heard others tell) that hee can set it downe by the Idea he hath; without any patterne."

With reference to this passage, Hilliard remarks in his *Treatise concerning the Arte of Limning*, of which the MS. is in the Library of Edinburgh University†:—"The principal parte of painting or drawing after the life consiste[t]h in the truth of the lyne, as one sayeth in a place that he hath seene the picture of her Majestie in fower lynes very like, meaning by fower lynes but the playne lynes, as he might as well haue sayd in one lyne, but best in plaine lines without shadowing, for the lyne without shadowe showeth all to a good jugment, but the shadowe without lyne showeth nothing. As for exampel though the shadowe of a man against a whit wall showeth like a man, yet is it not the shadowe but the lyne of the shadowe which is so true that it resembleth excelently well. As drawe but that lyne about the shadowe with a coall, and when the shadowe is gone it will

*Quoted from the 1634 edition, p. 278.

†Quoted from Sir Philip Norman's edition in the 1st Annual Volume of the Walpole Society, 1912, pp. 28, 29.

resembel better then before, and may, if it be a faire face, haue sweet countenance euen in the lyne, for the line only giueth the countenance, but both lyne and coulor giueth the liuely liknes, and shadows showe the roundnes and the effect or defect of the light wherin the picture was drawne. This makes me to remember the wourds also and reasoning of her Majestie when first I came in her Highnes presence to drawe, whoe after showing me howe shee notied great difference of shadowing in the works and diuersity of drawers of sundry nations, and that the Italians, [who] had the name to be cunningest and to drawe best, shadowed not, requiring of me the reason of it, seeing that best to showe onesselfe nedeth no shadow of place but rather the oppen light; to which I graunted, [and] afirmed that shadowes in pictures weare indeed caused by the shadow of the place or coming in of the light as only one waye into the place at some small or high windowe, which many workmen couet to worke in for ease to their sight, and to giue vnto them a grosser lyne and a more aparant lyne to be deserned, and maketh the worke imborse well, and shewe very welafar of, which to liming work nedeth not, because it is to be weewed of nesesity in hand neare vnto the eye. Heer her Majestie conseued the reason, and therfor chosse her place to sit in for that porposse in the open ally of a goodly garden, where no tree was neere, nor anye shadowe at all, saue that as the heauen is lighter then the earthe soe must that littel shadowe that was from the earthe. This her Majestie[s] curiouse d[e]maund hath greatly bettered my jugment, besids diuers other like questions in art by her most excelent Majestie, which to speake or writ of weare fitter for some better clarke."

Several portraits of Queen Elizabeth by Hilliard are known: this Museum possesses two, viz., the above example and No. 4404–1857 in the Main Collection of Miniatures; the National Portrait Gallery has another; a fourth is at Ham House; the Rijks Museum, Amsterdam, has a fifth; at Welbeck Abbey are two portraits of her attributed to Hilliard, one being very similar to the example in the Jones Collection; other examples could be cited (*vide e.g.*, the catalogues of the Exhibitions of Portrait Miniatures held at the South Kensington Museum in 1865 and at the Burlington Fine Arts Club in 1889; F. M. O'Donoghue, *A Descriptive and Classified Catalogue of Portraits of Queen Elizabeth*, 1894, pp. 24-34).

HOSKINS, JOHN (After).

Little is known about Hoskins's life. According to his earliest biographer, " he was bred a Face-Painter in Oil, but afterwards taking to *Miniature*, he far exceeded what he did before." He was the uncle of Alexander Cooper and Samuel Cooper, who were his pupils. He lived in Bedford Street, and was buried at St. Paul's, Covent Garden, on the 22nd February, 1664. Hoskins had, however, a son who was also a miniaturist, as is proved by the contemporary reference in W. Sanderson's *Graphice*, 1658, and it is impossible to say which, if any, of the later works signed with Hoskins's initials or monogram are by the son. The earliest works of Hoskins have something of the archaic appearance of those of Hilliard and Isaac Oliver, but the later ones are painted with a freedom which recalls that of Cooper. An interesting sidelight on his methods of work is contained in a MS. of Sir Theodore Turquet de Mayerne at the British Museum, according to which Hoskins used to put all his colours in little turned ivory dishes, and said that they did not dry up as they would in shells; when working, he used a turned ivory plate about four inches in diameter and slightly hollowed in the centre; he put his colours in very small quantities, one beside the other, at the edge of the plate, having wetted them with gum-water, and when he wished to use them he wetted his brush in very clean water and took the colour with

it; if he wanted to mix his colours he did so in the middle of the plate*; white and blue he kept separate in little ivory pots. The same manuscript contains some of Hoskins's recipes for colours. Hoskins was Limner to Charles I., who in 1640 granted him an annuity of £200 for life, "provided that he work not for any other without his Majesty's license."

[*See* MS. Sloane 2052, folios 29, 77, 149 verso; *State Papers of Charles I., Domestic*, Vol. CCCCLI., 20th April, 1640; W. Sanderson, *Graphice*, 1658, p. 20; *Calendar of Treasury Books*, under date 24th March, 1662; *An Essay towards an English School of Painters*, appended to *The Art o Painting*, by R. de Piles, London, 1706; H. Walpole, *Anecdotes*; J. J. Foster, *Samuel Cooper*, 1914-16; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916; E. Norgate, *Miniatura*, edited by Martin Hardie, 1919, pp. 23, 73.]

608. MARY SIDNEY, COUNTESS OF PEMBROKE (b. 1561, d. 1621), or, LADY FRANCES CECIL, COUNTESS OF CUMBERLAND (b. 1594 ?, d. 1644).

Three-quarter face bust portrait of a young lady turning to the spectator's right and looking towards the spectator. Her brown hair is adorned with a spray of flowers; she wears a pearl necklace, a high ruff open in front, and a low-necked pink and white dress. Blue background. *Plate* 44.

Inscribed in monogram *I H* on the right.

On vellum on card. $2\frac{1}{8}$ by $1\frac{7}{8}$. 617—1882.

Reproduced facing page 81 of C. Davenport's *Miniatures*, 1907.

The miniature is probably a copy after Hoskins. At least two other similar miniatures exist; one, called "Lady Frances Cecil, Countess of Cumberland," is at Belvoir; the other (*see* the reproduction on plate LIII. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904) belongs to Earl Beauchamp. It has not been satisfactorily established which of the two descriptions, if either, is correct; comparison with other portraits of the Countess of Pembroke, *e.g.*, those by Gheeraerts, reproduced on plate XXXV. of the 3rd Annual Volume of the Walpole Society, 1914, is adverse rather than otherwise.

LENS, BERNARD.

Born in London in 1682, the son of a mezzotint-engraver and drawing-master of the same name, who was of Netherlandish ancestry. He studied at the Academy of Painting in Great Queen Street, Lincoln's Inn Fields, and became one of the most eminent miniaturists of his day. He was miniature-painter to George I. and George II., and taught drawing to the Duke of Cumberland, the Princesses Mary and Louisa, Horace Walpole, and the Duchess of Portland, and at Christ's Hospital. He was one of the very first English artists who executed miniatures on ivory. Many of his portraits were copied from oil-paintings by Kneller, Pond, etc., and he painted miniature copies after earlier masters, *e.g.*, Rubens, Samuel Cooper, Poussin ("Hercules and Nymphs"), and Van Dyck ("Charles I."). He also made topographical and archæological drawings. In

* Several of the early treatises on miniature-painting recommend ivory utensils and palettes. It is not unlikely that the use of the ivory palette led to the employment of ivory for painting miniatures upon—a theory which, it is believed, has not before been published.

1735 he published etchings illustrating "The Granadier's Exercise"; his "New and Compleat Drawing-Book," with plates drawn and engraved by himself, appeared after his death. For the Duke of Portland, Lens made wooden frames for miniatures.

He died at Knightsbridge on 30th December, 1740, leaving three sons, of whom two, Andrew Benjamin and Peter Paul, were also miniaturists.

[See *Gentleman's Magazine*, 1741, p. 50; H. Walpole, *Anecdotes*; *Life and Correspondence of Mrs. Delany*, Vol. I., 1861, p. 609; *Dictionary of National Biography*; *Archæological Journal*, XLVIII., 1891, p. 177; British Museum, *Catalogue of Drawings by British Artists*; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916.]

609. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744).

Half-length, nearly full-face portrait of a brown-haired lady turning her head very slightly to the spectator's left and looking towards the spectator. She wears a décolleté blue dress. Grey background.

Signed, with monogram *B L* in gold on the left.

On ivory. $2\frac{7}{8}$ by $2\frac{1}{4}$. 610—1882.

Reproduced facing page 87 of C. Davenport's *Miniatures*, 1907.

610. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744).

Full-length, nearly full-face portrait of a lady in décolleté grey dress and blue mantle, turning her head slightly to the spectator's left and looking towards the spectator. Her left elbow rests on a rock, and her left hand supports her head; her right hand holds the blue mantle. On her left arm she wears a miniature portrait of a man. Behind her rises a great rock; beside her against the rock grow plants; on the right are trees and a glimpse of landscape. *Plate* 46.

Signed in front in gold in the lower left-hand corner, *Bernard Lens Fecit Dec* 31 : 1720 : On the backboard are the following old inscriptions in ink: *her Grace the Dutchess* | *of Marlbourgh* and *Bernard Lens Fecit advium* (sic) *et Londini* | *Dec* y^e^ 31 1720.

Rectangular, 16 by $10\frac{1}{2}$. 627—1882.

If the portrait really depicts the Duchess of Marlborough, it makes her look remarkably young for a woman of sixty.

The miniature is largely painted with gum, notably in the background.

611. SO-CALLED PORTRAIT OF MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587).

In the lid of an English gold snuff-box, of about 1720, on the bottom of which are the arms of Cotton of Madingley, Cambridgeshire, with Craggs

in pretence (Sir John Cotton, M.P. for Cambridge 1708–41, married, after 1718, Margaret, daughter of James Craggs).
Short half-length, three-quarter face portrait of a lady turning and looking towards the spectator's right. She has brown hair and wears a black head-dress, and a black dress with collar and trimmings of white fur. Blue background, inscribed in gold, *Maria*Regina*Scotor*, followed by fragments of two letters (*u m*). The miniature has been retouched at the end of the inscription.

On ivory. $2\frac{5}{16}$ by $2\frac{7}{8}$. 902—1882.

In the style of Bernard Lens. Possibly one of the copies by Lens after the portrait "amended or repaired" by L. Crosse.† Information concerning this type of alleged portrait of Mary Queen of Scots is contained in Andrew Lang's *Portraits and Jewels of Mary Stuart*, 1906, p. 95 *et seq.* He says: "The 'Orkney' type of false portrait turns up, variously disguised, in many miniatures, pictures, and engravings, at home and abroad. The amateur who fancies a Mary with 'a round fat face, thick lips, double chin, a strongly *retroussé* nose, large staring eyes, well marked eyebrows, and flat smooth hair,' to quote Mr. Cust's description, should select a copy of the Orkney type. For 'all persons pining after it,' thousands of copies were taken, says Vertue. The original was a miniature which, apparently before 1710, a Duke of Hamilton 'recovered.' He had it 'amended or repaired by L. Crosse, who was ordered to make it as beautiful as he could by the Duke.' There is a copy of this unlucky work of art at Windsor, by Bernard Lens. . . . Crowds of copies of this 'foolish fat-faced' altered miniature were made by the younger Bernard Lens, in the eighteenth century: a mezzotint was also done, and was copied in oils, and this is one of the most popular false portraits. An example of this miniature, inscribed *Maria Scotiæ Regina* above the head, belongs to Lady Edgar, Toronto, Canada." This last-mentioned miniature is reproduced facing page 96 of Andrew Lang's work. An enamelled snuff-box, No. 1521 in the Schreiber Collection in this Museum, bears on its lid a reproduction of the same, or a very similar, portrait. There is a similar miniature by Bernard Lens in the Duke of Buccleuch's Collection: it is signed and dated 1720; at Ham House is an example by Catherine da Costa, and at Welbeck Abbey one in enamel by Zincke. Numerous other similar miniatures are in existence. [*See* Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904, p. 95 and plates IV. and LV., J. J. Foster's *True Portraiture of Mary Queen of Scots*, 1904, pp. 78, 79, *Andrew Lang, op. cit.*, and R. W. Goulding's *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916, p. 167, 168.]
For a description of the box *see* the *Catalogue of the Jones Collection*, Part II., No. 349.

LE SUEUR.

This artist has not been identified. It is improbable that the miniature is by Pierre Le Sueur (died 1786), the portrait painter, or Elise Le Sueur (fl. 1765), an engraver, or Nicolas Blaise Le Sueur (1716-82), painter and draughtsman. Pierre Étienne Le Sueur, exhibiting 1791-1810, painted small water-colour and gouache landscapes with figures; Vincent Leseur (*sic*), a miniature painter, was born at Warsaw in 1745 and died there in 1813; but the miniature on the box No. 737 below is probably too early to have been painted by them.

† *See* Vertue, MS. Add. British Museum, 23073, ff. 15, 25, quoted by L. Cust, *Portraits of Mary Queen of Scots*, 1903, pp. 137, 138.

612. LANDSCAPE WITH FIGURES.

The signature *Le Sueur* occurs on a painting in the lid of a snuff-box: *see* No. 737 below. For description *see* p. 133.

M——, A——.

The artist who used these initials has not been identified. He was probably a Frenchman working in the first half of the 19th century.

613. JEAN RACINE (b. 1639, d. 1699), dramatist.

After LARGILLIÈRE.

Full-face bust portrait of a brown-eyed, clean-shaven man inclining his head slightly to the spectator's right and looking towards the spectator's left. He wears a long brown wig, a crimson robe almost hiding a brown coat, and a white lace collar. Brown background.

Signed *A M* on the background at the edge above the shoulder on the spectator's right. Inscribed *J. Racine* | *d'après* | *Largillière* on white enamel at the back.

Enamel. $2\frac{5}{8}$ by $2\frac{1}{32}$. 693—1882.

The frame, as is shown by the boar's head, a Paris assay stamp, was made after 1838.

OLIVER, ISAAC.

Born at Rouen of Huguenot parents, who brought him to London about 1568; his father was a goldsmith and pewterer. Isaac Oliver studied under Nicholas Hilliard and Zucchero, and copied paintings by Parmigiano and others. From the inscription on the back of the miniature, No. P. 4-1917, in this Museum, it appears that he was in Venice in 1596 and that he considered himself a Frenchman; by his contemporaries, however, he seems to have been regarded as of English nationality. He executed many miniature portraits of members of the Royal Family and other persons of distinction. He was an accomplished draughtsman in crayons, and painted occasionally in oils. He appears to have married in 1602, as a second wife, Sara, daughter of Marcus Gheeraerts, the elder, Queen Elizabeth's painter. He lived in Blackfriars and was buried there on the 2nd October, 1617.

[*See* R. de Piles, *The Art of Painting*, London, 1706, Appendix, p. 450; *The Life of Lord Herbert of Cherbury*, written by himself, 1764, p. 84; H. Walpole, *Anecdotes*; J. L. Propert, *History of Miniature Art*, 1887, p. 69, etc.; article by Sir L. Cust in *Proceedings of the Huguenot Society of London*, Vol. VII., No. 1, 1903, pp. 53, 73-75; *Burlington Magazine*, Vol. IX., p. 22, and Vol. XXII., p. 280; Dr. G. C. Williamson, *History of Portrait Miniatures*, 1904; 3rd Annual Volume of the Walpole Society, 1914, p. 3; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916; E. Norgate, *Miniatura*, edited by Martin Hardie, 1919, pp. 20, 55, 72.]

614. RICHARD SACKVILLE, THIRD EARL OF DORSET (b. 1589, d. 1624).

Full-length, nearly full-face portrait of a man with dark brown eyes, hair and beard, standing on a Persian carpet on Indian matting, and looking towards the spectator. His right hand rests on a helmet on a table; his left hand hangs near his hip. He wears a profusely ornamented costume of the period, with flat lace collar and lace cuffs. His armour lies on the floor on the spectator's right. Behind are blue curtains. *Plate* 42.

Signed and dated *Isaac. Olliuierus. fecit.* 1616.

On vellum on card. Rectangular, $9\frac{1}{4}$ by 6. 721—1882.

This is one of the largest and most important of the miniatures by Isaac Oliver which are still extant. It was formerly in the collection of Jeremiah Harman, which was sold at Christie's in 1844; it was subsequently in that of C. Sackville Bale, and was sold at Christie's on 24th May, 1881, when it was acquired by Mr. Jones. The composition is so suggestive of the work of Marcus Gheeraerts, the younger, who appears to have been Isaac Oliver's brother-in-law, that the miniature may be a copy of an oil painting by him; it may be compared with Gheeraerts' portrait of Francis Manners, 6th Earl of Rutland, at Woburn Abbey (reproduced on plate XXXII. of the 3rd Annual Volume of the Walpole Society, 1914). A miniature by Hilliard in the collection of Mr. L. Currie, depicting Sir Robert Dudley, also shows considerable affinity of composition with the portrait of the Earl of Dorset; it is reproduced on plate VII. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904. The miniature portrait of Robert, Earl of Essex, reproduced in Dr. Williamson's catalogue of the Pierpont Morgan collection of miniatures may also be compared.

So full a signature by I. Oliver is unusual, though a few others are known. He generally signed with a monogram of an *I* crossing an *O*.

[*See* Waagen, *Art Treasures in Great Britain*, Vol. II., 1854, p. 332; Catalogue of the Special Exhibition of Works of Art . . . on loan at the South Kensington Museum, 1862, p. 183; Catalogue of the Exhibition of Portrait Miniatures held at the South Kensington Museum, 1865, p. 147; Dr. J. L. Propert, *History of Miniature Art*, 1887, pp. 246, 247. Reproduced on plate XL. of Caldesi and Edwards' *Photographic Historical Portrait Gallery*, 1864; in H. D. Traill's *Social England*, 1902, Vol. III., facing p. 440; on plate XVII. of *Miniature Painters, British and Foreign*, 1903, by J. J. Foster; facing p. 73 of *Miniatures*, by C. Davenport, 1907; and as frontispiece to the *Catalogue of Miniatures in the Victoria and Albert Museum*, 1908.]

615. ALLEGED PORTRAIT OF MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587). Perhaps a portrait of KATHARINE CAREY, COUNTESS OF NOTTINGHAM (d. 1602).

After Isaac Oliver.

Half-length, three-quarter face portrait of a brown-eyed, brown-haired lady turning slightly and looking towards the spectator's right. She wears a small black hat with a white lace ornament on either side of her head, a

white ruff, a black and white necklace, and a black and white dress. Blue background. *Plate* 56.

Enamel. $1\frac{3}{4}$ by $1\frac{1}{2}$. 629—1882.

An 18th or 19th century copy, reversed, apparently after the miniature formerly in Dr. Mead's Collection and now at Windsor Castle. The original miniature is reproduced in the *Burlington Magazine*, 1906, Vol. IX., p. 23, and Sir R. R. Holmes writes (*op. cit.*, p. 26) respecting it:—"Of all the works by Isaac Oliver perhaps the best known, as it is the subject of one of the most popular of Houbraken's engravings, is the female head which has without any warrant been named *Mary, Queen of Scots*. . . . To all the recognised portraits of Queen Mary this miniature bears not the slightest resemblance, and it is more than probable that it represents the Countess of Nottingham.' The Duke of Buccleuch's Collection contains a 19th century copy (signed *G. H.*, and perhaps by G. P. Harding) of the miniature at Windsor.

The enamel in the Jones Collection was perhaps taken from the engraving by Houbraken ; it is reproduced in colour in H. D. Traill's *Social England*, Vol. III., facing p. 440.

616. SIR PHILIP SIDNEY (b. 1554, d. 1586), Statesman, Writer, Soldier.

Probably after Isaac Oliver.

Half-length, nearly full-face portrait of a brown-eyed, fair-haired man in wide white lace collar and black doublet, turning his head very slightly to the spectator's left and looking towards the spectator. He has a slight blonde moustache and beard, and wears an ear-ring in the left ear. He holds his right hand upon his bosom. Blue background. The border of the miniature is painted with gold. *Plate* 44.

Inscribed with monogram *I O*.

On vellum on card. $1\frac{7}{8}$ by $1\frac{1}{2}$. 630—1882.

The frame is 19th-century work. The miniature is a 17th-century production, but most probably a *copy* after Isaac Oliver. Though the hand, collar and dress are drawn with vigour, there is weakness in the face and hair. The miniature has been retouched on the background and probably on the back of the hand ; the forehead has been almost entirely repainted. The signature is probably spurious; it is painted with a different gold from the ear-rings and the border.

A small label bears Mr. Jones's name and the date 28th February, 1867, but it is not known from what source he acquired the miniature.

Reproduced facing page 76 of C. Davenport's *Miniatures*, 1907.

617. HENRY, PRINCE OF WALES (b. 1594, d. 1612), Son of James I.

Possibly after Isaac Oliver.

Bust portrait of a young man with reddish hair, turning slightly to the spectator's right and looking towards the spectator. He wears a white

slashed doublet, a blue ribbon and a large lace collar. Red curtain background.

On card. 1⅞ by 1½. 633—1882.

This miniature, inscribed with a spurious monogram of Isaac Oliver, is a 19th-century production, either a copy or a "fake."

Reproduced facing page 74 of C. Davenport's *Miniatures*, 1907.

OLIVER, PETER.

Eldest son and pupil of Isaac Oliver; born in London about 1594. Few facts concerning his life are recorded. Modelling his style on that of his father, he produced many fine portrait miniatures, and executed for Charles I. numerous miniature copies of paintings by Titian, Correggio, and other masters. E. Norgate, writing about 1648-50, remarks that "Histories in Lymning are strangers in England till of late Yeares it pleased a most excellent King to command the Copieing of some of his owne peeces, of Titian, to be translated into English Lymning, which were indeed admirably performed by his Servant, M^r^ Peter Olivier." Peter Oliver also painted landscapes in little, and was skilled in the use of crayons. He was buried at Blackfriars on 22nd December, 1647.

[*See* R. De Piles, *The Art of Painting*, London, 1706, Appendix, p. 451; H. Walpole, *Anecdotes*; J. L. Propert, *History of Miniature Art*, 1887, p. 69, etc.; *Burlington Magazine*, Vol. IX., p. 109, Vol. XXII., p. 281; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné* 1916; E. Norgate, *Miniatura*, edited by Martin Hardie, pp. 14, 47, 54, 55, 72.]

618. THE FLIGHT INTO EGYPT.

After a lost painting by TITIAN.

On the left St. Joseph, in white and blue, is seated in profile to the right on a rock at the foot of a tree; in the centre the Virgin, in pink and blue, holds the Child towards St. Joseph. In the middle distance on the right is a man holding a horse; in the background on the right is a large rock. *Plate* 43.

Signed and dated 1628 | *Pe: Oliuier* | *Fec*— at the bottom on the right.

On vellum. Rectangular, 6 by 9 9/16 (sight measure). 740—1882.

The original and the miniature were in the Collection of Charles I. Vanderdoort's Catalogue of Charles's I.'s Collection, written about 1639 and printed in 1757, describes the miniature (p. 34) as follows:—

"Done by Peter Oliver, after Titian.

Item. *Done by the right light.* The head being a copy after Titian, in a landskip where our Lady holding Christ before her, upon part of a hill, and Joseph leaning upon his right hand upon the same hill, which is dated 1628 whereof the principal is in the middle privy lodging-room, No. . . ."

The size is given as 6⅛ by 9⅜ in.

P——, W——.

The original painting is thus described (p. 99) :—

"Done by Titian.

"In the second and middle privy lodging-room. . . . .
Item. The picture of our Lady and Christ, with Joseph leaning with his right-hand upon a hill, where by a landskip is painted, where afar off one is catching a young horse in the fields, containing three intire figures half so big as the life, in a carved gilded wooden frame."

The size is given as 2 ft. 11 in. by 5 ft. 6 in.

A similar picture was in the collection of the Archduke Leopold William at Brussels ; it figures in a painting of his gallery by David Teniers at the Prado. The Child, however, in this picture turns the other way, the mound in the background is rather different, another tree appears between the figures, etc. *Cf.* the engraving by T. van Kessel, after a copy by Teniers of the picture by Titian, in the *Théâtre des Peintures de David Teniers.*

P——, W——.

The name of the accomplished artist who painted the two large miniatures described below is unknown. There are two miniatures by him in the Rijks Museum, Amsterdam, viz., No. 2853, "Portrait of an Old Woman," about $4\frac{11}{16}$ in. by $3\frac{1}{2}$ in., after a painting by Rembrandt at Windsor Castle, and No. 2854, "Madonna Praying," about $4\frac{5}{16}$ in. by $3\frac{1}{2}$ in. They are on parchment, and both are signed with a monogram resembling that on the miniatures in the Jones Collection ; No. 2854 is dated 74 (erroneously interpreted in the Catalogue as 1774). A miniature in the Duke of Buccleuch's Collection, a copy of a portrait of "Moll" Davis by Lely, is signed with a monogram *W P* in gold, which, though not cursive like the examples in the Rijks Museum and Jones Collection, is probably by the same hand. The face of this miniature has been repainted, but the remainder indicates good drawing and skilful painting; the reddish-brown tint used for the flesh-shading is similar to that in the Jones Collection miniatures.

These miniatures are probably too late in date to be the work of William Peake or Peacke, who seems to have been working during the reigns of James I. and Charles I. Horace Walpole mentions one William Price (d. 1700) who painted windows at Oxford; C. H. Collins Baker, in his *Lely and the Stuart Portrait Painters*, 1912, refers to a portrait painter named Pole, who copied after Lely and received a payment in 1689-90, and another named Pooly working about 1680. At Welbeck Abbey are small crayon portraits of about 1680-90 by a Mrs. Pawling.

619. KING CHARLES II. (b. 1630, d. 1685).

Short half-length, three-quarter face portrait of the King turning and looking to the spectator's right. He has brown eyes, and his eyebrows, narrow moustache, and long curly wig are dark brown. He wears a white collar with deep lace ends, a red cloak over the latter, a blue one lined with white fur, and round his shoulders the Collar of the Garter, with the George pendent in front and the Badge on the right arm. In the background on the left is a steep slope crowned with trees, and on the right are distant mountains under a cloudy sky. *Plate* 45.

Signed *W P*/ | 1676 near the lower right-hand corner.

On vellum. Rectangular, 9 by $7\frac{1}{2}$. 611—1882.

620. JAMES, DUKE OF YORK, afterwards KING JAMES II. (b. 1633, d. 1701).

Half-length, three-quarter face portrait of a brown-eyed man turning to the spectator's left and looking towards the spectator. His lips are slightly parted. His eyebrows, slight moustache, and long curly wig are brown. He wears a lace cravat and a pink écharpe over steel armour studded with gilt rivets. In front of him is his helmet with white ostrich plumes; part of his baton is also visible. In the background are trees growing on a cliff; on the left is a glimpse of cloudy sky. *Plate* 45.

Signed *W P* on the extreme left near the bottom.

On vellum. Rectangular, 9 by $7\frac{1}{2}$. 612—1882.

PARENT, J.

Very few facts are recorded concerning this artist. He exhibited miniatures at the Salon in 1822, 1824, and 1833. At Versailles are some water-colour drawings by him of military subjects. He should not be confused with his better-known contemporary, Louis Bertin Parant.

[*See* Bellier, *Dictionnaire . . . de l'École Française*; a portrait of a lady by Parent is reproduced on plate 106 of G. Biermann's *Die Miniaturensammlung . . . des Grossherzogs Ernst Ludwig von Hessen und bei Rhein*, 1917.]

621. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), in royal robes. *After a painting at Versailles.*

In the lid of an early 19th-century French tortoise-shell snuff-box.

Full-length, three-quarter face portrait of a brown-eyed man in a long dark wig, standing slightly towards the spectator's left and looking towards the spectator. He is dressed in white with a large dark blue mantle, powdered with fleurs-de-lys and lined with ermine. A cloth of the same kind covers a seat on the left, on which are a crown and a sceptre. He holds a cane in his right hand and a black hat with white plumes in his left. Behind are a parapet, a column, and a dark greenish-blue tasselled curtain with a design in gold. *Plate* 59.

Signed in the foreground on the right *J. Parent.* 1817.

On ivory. Rectangular, $2\frac{9}{16}$ by 2. 899—1882.

For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 345.

622. FIELD-MARSHAL THE DUKE OF WELLINGTON (b. 1769, d. 1852).

In a lid of a French tortoiseshell and gold snuff-box, with the Paris hall-mark of 1804—1819.

Short half-length, three-quarter face portrait of a clean-shaven man with blue eyes, aquiline nose, and curly brown hair, turning and looking towards the spectator's right. He wears a white stock and a red coat, with gold and black collar, narrow golden shoulder-strap, gilt buttons, and the Order of the Golden Fleece; a pale blue ribbon passes over his left shoulder and across his breast. Sky background mostly of grey clouds. *Plate 59.*

Signed on the background, near the bottom on the right, *J. P.*

On ivory. Rectangular, $2\frac{1}{4}$ by $1\frac{5}{8}$. 904—1882.

Reproduced facing page 118 of C. Davenport's *Miniatures*, 1907.
On a slip of paper inside the box and of later date is written, *Parent de Naples.*
For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 342.

PASQUIER, PIERRE.

Born at Villefranche, Rhône, in 1731. Became an agréé of the Académie Royale in 1768 and an academician in 1769. He painted portraits, etc., in enamel, pastel, and oil. In 1774 he was granted a lodging in the Louvre. In 1771 he appears to have visited England, and in 1780-81 to have made a stay in Flanders and Holland. He died at Paris, 14th November, 1806.
[*See* P. Cornu, *Table des Procès-Verbaux de l'Académie Royale*, 1909, p. 168; Bellier, *Dictionnaire . . . de l'École Française*; *Nouvelles Archives de l'Art Français*, 1873, p. 98, and 1878, pp. 53 and 123.]

623. CHARLOTTE MARIE DE LORRAINE, DEMOISELLE DE CHEVREUSE (b. 1627, d. 1652).

After Petitot.

Three-quarter face, bust portrait of a blue-eyed lady turning to the spectator's left and looking towards the spectator's right. Her blonde hair falls in masses of curls on either side of her head. She wears a décolleté white dress. Greenish-grey background.

Signed *Par* | *Pasquier* | *D'après* | *Petitot* | 1765 at the back.

Enamel. $1\frac{5}{8}$ by $1\frac{5}{16}$. 683—1882.

PETITOT, JEAN.

Miniature painter in enamel; fourth son of a French sculptor who had settled and married at Geneva; born 12th July, 1607. Apprenticed to his uncle, Jean Royaume, a jeweller, in 1626. Left Geneva about 1633 and probably settled at Paris, where he may have been a pupil of the enamellers, Jean and Henri Toutin, of Blois, and formed a lifelong friendship with Jacques Bordier, the enameller. About 1637, perhaps earlier, Petitot went for some years to England, where he was employed by Charles I. and encouraged by Sir Theodore Turquet de Mayerne. Charles I. possessed a boxwood carving of Lucretia, by Petitot. Petitot was doubtless influenced in England by English miniature art. It is not definitely known when he returned to France, but he and

Jacques Bordier married sisters, named Cuper, at Charenton in 1651. Petitot executed many portraits of Louis XIV., his children, and persons connected with his court. In 1686, being a Protestant, he was imprisoned for heresy. He returned, after his release, to Switzerland, where he continued to practise his art till his death, which took place at Vevey on the 3rd April, 1691. The eldest of Petitot's seventeen children, Jean, also painted miniatures in enamel.

Petitot's enamels are mostly copies of paintings by Van Dyck, Robert Nanteuil, Mignard, Lebrun, and others. He also executed some miniatures in water-colours.

[*See* Vanderdoort's Catalogue of Charles I.'s Collection, printed in 1757, p. 75; *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862–4; articles by H. Bordier in the *Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 168 and 251; Marquet de Vasselot, *Histoire du Portrait en France*, 1880, pp. 60–65; Ernest Stroehlin, *Jean Petitot et Jaques Bordier*, 1905; lecture by C. Davenport in *Proceedings of the Huguenot Society of London*, Vol. VIII., No. 4; Brun, *Schweizerisches Künstler-Lexikon ;* articles by H. Clouzot in the *Revue de l'Art Ancien et Moderne*, 1914, Vol. XXXV., pp. 427-440, and Vol. XXXVI., pp. 65-74 and in the *Bulletin de la Société de l'Histoire de l'Art Français*, 1914, 11e-14e fascicules, pp. 187-199; R. W. Goulding, *The Welbeck Abbey Miniatures . . . A Catalogue Raisonné*, 1916; F. Lugt, *Le Portrait-Miniature*, 1917, plate 19 and pp. 38–42.]

GENERAL NOTE ON THE ATTRIBUTION OF THE PETITOT ENAMELS.

It is very difficult in many instances to distinguish genuine works by Petitot from those of his contemporaries and from later imitations. Except during an early period (about 1638–1643), when he was copying Van Dyck, Petitot rarely signed his enamels, and the critic has consequently few absolute criteria relating to his subsequent productions.[1] Moreover, Petitot and Jacques Bordier are supposed to have collaborated, and this circumstance introduces a fresh difficulty of attribution. During the 17th century a number of enamellists were working more or less in Petitot's manner, *e.g.*, P. Signac; J. Barbette; P. Boy; W. Hassel, a miniature of Louis XIV. by whom, signed and dated 1680, is reproduced on plate 29 of the Catalogue of the Grand-Duke of Hesse's Collection; an unknown painter, E. D., who was working at Coventry in 1693[2]; and Jacques Philippe Ferrand, who executed numerous enamel portraits of Louis XIV. In the 18th century imitations of Petitot were produced (cf. No. 623 above, by Pierre Pasquier, in this collection), and " Petitots " were manufactured in large numbers in the early part of the 19th century, when a swarm of Genevese enamellers

[1]Some of the early signed enamels are at Welbeck Abbey and are reproduced in the Catalogue of the collection there ; one dated 1638 and another dated 1650, both belonging to the Queen of Holland, are reproduced in F. Lugt's *Le Portrait-Miniature*, 1917.

[2]Inscription on the back of a miniature sold as lot 127D at Sotheby's, 30th November, 1921.

went to Paris and "inundated the world with spurious Petitots." Among these Swiss painters were Lambert, Soyron, Dufey, Constantin, and Souter, whose works are sometimes of remarkable beauty.[1] A Swiss enamellist named Hess also painted good copies of Petitots.[2] In England, imitations of Petitot's miniatures were made by John Haslem (1808–1884), and five of the enamels which he had executed for the dealer Jarman about twenty years earlier, were lent as Petitots by Lady Sophia des Vœux to the loan exhibitions held at South Kensington Museum in 1862 and 1865; they were sold at Christie's in 1879.[3]

The attributions of works in this collection by, or in the manner of, Petitot must consequently be accepted with reserve, though an effort has been made to classify these enamels provisionally.

HOW PETITOT'S ENAMELS WERE PAINTED.

The method by which the enamels by Petitot and artists of his school were painted was somewhat as follows. A small furnace, raised on a stand to the level of the waist and consisting in its simplest form of a few firebricks, was used to bake the enamels, heat being obtained by means of charcoal and bellows. The enamel substance itself is a sort of glass made of silica, minium (red lead), and potash, which can be stained while in a molten condition with various metallic oxides. White enamel was pounded to a powder in a mortar, and this powder, mixed with water, was spread in an even layer on both sides of a small plate of gold or copper which had been pressed into a convex shape. The metal plate was dried and then baked in a small cylindrical oven (muffle) in the furnace, till the enamel melted and formed a uniform layer; two or three more layers were added similarly. The miniature was painted on the white enamel with colours (mostly oxides of metals), mixed with oil of lavender or some other oil; the plate was then baked again so that the enamel became soft and the colours united with it. After various stages of painting and baking the enamel was complete. It was sometimes given a glaze of transparent flux to protect it.

On the method of painting miniatures in enamel, J. P. Ferrand's *L'Art du Feu ou de Peindre en Email*, 1721, may be consulted.

[1] For further remarks on this subject *see* J. L. Propert, *History of Miniature Art*, 1887, pp. 95, 96, 142, and the article by Henri Bordier, *Gazette des Beaux-Arts*, 1867, Vol. XXII., p. 261.

[2] J. J. Rigaud, *Recueil de Renseignements relatifs à la Culture des Beaux-Arts à Genève*, Part III., p. 85.

[3] *See* the article in the *Derbyshire Advertiser*, 1884, reprinted in the sale catalogue of Haslem's works.

624. PORTRAIT OF HENRI JULES DE BOURBON, PRINCE DE CONDÉ (b. 1643, d. 1709), or of LOUIS XIV(?).

Three-quarter face bust portrait of a brown-eyed man in armour turning slightly to the spectator's left and looking towards the spectator. He has a very small moustache and wears a dark, curly wig, and a lace collar tied with a narrow scarlet bow. *Plate* 54.

Enamel. 1 by $\frac{7}{8}$. 641—1882.

A similar miniature by Petitot, belonging to Ernest Stroehlin, and called a portrait of Louis XIV., is reproduced facing p. 61 of that author's *Jean Petitot et Jaques Bordier*, 1905. A portrait by Petitot, apparently depicting the same man but in different attire, was in the Castle Howard Collection, and is reproduced as a portrait of Louis XIV. in *Great Historic Galleries of England*, Vol. II., 1882, plate 9, by Lord Ronald Gower. No. 641 below in the Jones Collection is a portrait of the same man in a different pose. Another enamel, much resembling No. 641, is in Earl Beauchamp's Collection, and is called a portrait of Philippe de France, Duc d'Orléans (1640-1701).

625. PORTRAIT OF A GENTLEMAN.

Three-quarter face bust portrait of a grey-eyed man turning slightly to the spectator's right and looking towards the spectator. He has a slight moustache, and wears a blonde wig, armour, and a lace collar. Dark background. *Plate* 54.

Enamel. $\frac{7}{8}$ by $\frac{3}{4}$. 650—1882.

626. HENRIETTA MARIA (b. 1609, d. 1669), QUEEN OF CHARLES I.

Three-quarter face bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. Her ears are obscured by masses of dark brown curls. On her chignon is a pearl ornament. She wears a pearl ear-ring, a pearl necklace, and a décolleté pale blue dress edged with pale yellow and surrounded at the top with a rope of pearls. Brownish-grey background. *Plate* 53.

Enamel. $1\frac{1}{2}$ by $1\frac{1}{4}$. 653—1882.

This is probably the miniature referred to by Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) as one of the Petitots in the Jones Collection which appeared to him the most probably genuine; he considered it less perfect than the enamels executed for the family of Louis XIV.

627. ALLEGED PORTRAIT OF ANNE GENEVIÈVE DE BOURBON-CONDÉ, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), Sister of "Le Grand Condé."

Three-quarter face bust portrait of a stout, brown-eyed lady turning her

head slightly to the spectator's right and looking towards the spectator. Ringlets of her brown hair descend on her forehead and on either side of her head; a yellowish veil hangs from her chignon. She wears a décolleté yellow dress. Purplish background, with a reddish streak on the left.

Enamel. 1 by $\frac{7}{8}$. 656—1882.

This miniature is referred to by Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) as one of the Petitots in the Jones Collection which appeared to him the most probably genuine.

If Nos. 666 and 707 below are correct portraits of the Duchess, this one cannot be, for it shows her with brown eyes, whereas the others show her with blue eyes.

628. GASTON JEAN BAPTISTE DE FRANCE, DUC D'ORLÉANS (b. 1608, d. 1660).

Nearly full-face bust portrait of a young brown-eyed man, turning very slightly to the spectator's left and looking towards the spectator's right. He has a very faint moustache, and wears a large dark brown wig and a white lace cravat tied under the chin with a black bow. Beneath the cravat a red ribbon is just visible. *Plate* 54.

Enamel. $\frac{11}{16}$ by $\frac{9}{16}$. 658—1882.

This miniature is referred to by Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) as one of the Petitots in the Jones Collection which appeared to him the most probably genuine.

629. LOUISE RENÉE DE KÉROUALLE, DUCHESS OF PORTSMOUTH (b. 1649, d. 1734), mistress of Charles II.; or, MARIE ANNE VICTOIRE OF BAVARIA (b. 1660, d. 1690), wife of Louis the Dauphin, the eldest son of Louis XIV.

Three-quarter face bust portrait of a grey-eyed lady turning to the spectator's right and looking towards the spectator. Her brown hair is arranged partly in ringlets, and is decorated with a double rope of pearls and a brown ribbon. She wears a drop-pearl ear-ring, a pearl necklace and a décolleté yellow dress tied in front with a black bow. *Plate* 54.

Enamel. $\frac{7}{8}$ by $\frac{3}{4}$. 659—1882.

This is probably the miniature which was No. 801 at the exhibition of portrait miniatures held at the South Kensington Museum in 1865, and which Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) considered one of the most probably genuine Petitots in the Jones Collection; he thought that it depicted Marie Anne Victoire of Bavaria, and not the Duchess of Portsmouth.

630. ANNE OF AUSTRIA (b. 1602, d. 1666), Queen of Louis XII. and mother of Louis XIV.

Three-quarter face bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. Her brown hair descends in ringlets on either side of her face. A black veil falls behind her head and shoulders. She wears a pearl necklace, drop-pearl ear-rings, a pearl brooch, and a grey dress with a wide band of lace at the top. Brown background.

Plate 52.

Enamel. $1\frac{5}{8}$ by $1\frac{5}{16}$. 664—1882.

This miniature belonged to Prince Poniatowski, and was bought by Mr. Jones against the competition of Lord Hertford, but it is not known at what sale this occurred. Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., p. 176) considered it one of the most probably genuine Petitots in the Jones Collection.

A circular enamel by Petitot, in the collection of M. Ernest Stroehlin, similar in many respects but with a different costume, is reproduced facing page 112 of that author's *Jean Petitot et Jaques Bordier*, 1905. The same or a very similar miniature, in the Museum at Geneva, is reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. XXXVI., 1914, p. 74, where it is stated to be after Beaubrun.

631. FRANÇOIS HENRI DE MONTMORENCY, MARÉCHAL, DUC DE LUXEMBOURG (b. 1628, d. 1695).

Three-quarter face portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has a slight moustache and a double chin. He wears a large curly dark brown wig, a brown embroidered coat, a violet waistcoat and a lace cravat. Grey background. *Plate* 51.

Enamel. $1\frac{1}{8}$ by 1. 665—1882.

This is presumably the miniature which Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) considered one of the most probably genuine Petitots in the Jones Collection. No. 730 (p. 129) is a portrait of the same man.

632. LOUIS JOSEPH, DUC DE VENDÔME (b. 1654, d. 1712).

Three-quarter face head of a grey-eyed man turning slightly to the spectator's right and looking towards the spectator. He has a small moustache. His blonde hair is long and curly. He wears a broad white collar edged with lace or embroidery. Dark brown background.

Plate 54.

Enamel. $1\frac{1}{8}$ by 1. 666—1882.

This miniature belonged to Prince Poniatowski, and was bought by Mr. Jones against the competition of Lord Hertford, but it is not known at what sale this occurred.

633. ALLEGED PORTRAIT OF MADEMOISELLE DE BLOIS, PRINCESSE DE CONTI (b. 1666, d. 1739), daughter of Louis XIV. and Madame de la Vallière.

Three-quarter face bust portrait of a brown-eyed lady turning slightly to the spectator's left and looking towards the spectator. She has a double chin and curly brown hair, of which one ringlet descends on to each shoulder. She wears a décolleté blue dress edged with white, and, across the left shoulder, an embroidered brown wrap. *Plate* 51.

Enamel. $1\frac{1}{8}$ by 1. 669—1882.

Henri Bordier considered (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) this miniature to be one of the most probably genuine Petitots in the Jones Collection, but stated that it was wrongly described as a portrait of Mlle de Blois, who was very blonde and resembled her father in feature.

634. HORTENSE MANCINI, DUCHESSE DE MAZARIN (b. 1646, d. 1699), wife of Armand Charles de la Porte, Duc de la Meilleraye.

Nearly full-face, bust portrait of a brown-eyed lady turning her head slightly towards the spectator's left and looking towards the spectator. She has curly dark brown hair parted in the centre; a long curl descends over the right shoulder. She wears a décolleté white, lace-edged dress, and a crimson wrap. Grey background.

Enamel. 1 by $\frac{7}{8}$. 671—1882.

Henri Bordier considered (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) this miniature to be one of the most probably genuine Petitots in the Jones Collection.

An enamel, described as "Dame toute semblable à la duchesse de Mazarin figurant au Musée de Kensington, mais portant un costume différent, une robe à fleurs d'or," is mentioned as belonging to the Duke of Richmond in E. Stroehlin's *Jean Petitot et Jaques Bordier*, 1905, p. 275.

635. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), wearing a lace cravat.

Three-quarter face bust portrait of a brown-eyed man turning slightly to the spectator's left and looking towards the spectator. He has a slight moustache and a long, dark brown, curly wig. He wears a white cravat. Brown background. *Plate* 54.

Enamel. $\frac{7}{8}$ by $\frac{3}{4}$. 673—1882.

636. ALLEGED PORTRAIT OF THE COMTESSE DE GRIGNAN (b. 1648, d. 1705), daughter of Madame de Sévigné.

Three-quarter face bust portrait of a grey-eyed lady turning slightly to the

spectator's left. Her brown hair is bunched out over the ears, from which hang drop-pearls. She wears a décolleté yellow dress. Dark background.

Plate 54.

Enamel. 1 by $\frac{7}{8}$. 674—1882.

This miniature appears to have been regarded formerly as a portrait of Claire de Maillé, Princesse de Condé. There is a similar enamel by Petitot at the Louvre, which is engraved by L. Ceroni in *Les Emaux de Petitot du Musée Impérial du Louvre*, 1862–4, but according to page 22 of that work it is unlikely that the miniature is a portrait of the Comtesse de Grignan. Reproduced facing page 240 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905, and facing page 140 of C. Davenport's *Miniatures*, 1907.

637. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), wearing armour and a blue scarf.

Three-quarter face bust portrait of a brown-eyed man turning slightly to the spectator's right and looking towards the spectator's left. He has a curly dark brown wig and a very small moustache. He wears armour, a pink sleeve, a small white collar fastened with two red buttons, and across the right shoulder a blue scarf fastened with a red button. Brown background.

Plate 55.

Enamel. $1\frac{1}{8}$ by $\frac{7}{8}$. 675—1882.

A similar miniature by Petitot, with variations in the costume, belongs to the Queen of Holland, and is reproduced on page 40 of *Le Portrait-Miniature*, 1917, by F. Lugt.

638. GABRIELLE LOUISE DE ST. SIMON, DUCHESSE DE BRISSAC (d. 1684).

Bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. She has a double chin; her ears are hidden by masses of brown curls. She wears a pearl necklace and a décolleté yellowish dress. Grey background.

Plate 54.

Enamel. 1 by $\frac{7}{8}$. 677—1882.

Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) considered this to be one of the most probably genuine Petitots in the Jones Collection.

639. ALLEGED PORTRAIT OF PRINCESS MARIE DE BOURBON-MONTPENSIER, DUCHESSE D'ORLÉANS (b. 1605, d. 1627).

Three-quarter face bust portrait of a blue-eyed, fair-haired lady turning to the spectator's left and looking towards the spectator. On either side of her head are masses of curls. On her chignon is a rope of pearls; she wears

a drop-pearl ear-ring, a pearl necklace, a yellow décolleté dress, and, over the left shoulder, a blue wrap edged with ermine. Brown background.

Plate 54.

Enamel. $\frac{13}{16}$ by $\frac{3}{4}$. 678—1882.

Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) considered this miniature to be one of the most probably genuine Petitots in the Jones Collection.

640. LOUIS DE BOURBON, COMTE DE VERMANDOIS (b. 1667, d. 1682), a son of Louis XIV. and Madame de la Vallière.

Three-quarter face bust portrait of a fair-haired boy with long hair, turning to the spectator's right and looking slightly to the spectator's left. He wears a lace collar and a yellow coat with a blue ribbon across the right shoulder. Dark background. *Plate* 53.

Enamel. $\frac{3}{4}$ by $\frac{5}{8}$. 679—1882.

Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) considered this miniature one of the most probably genuine Petitots in the Jones Collection.

641. PORTRAIT OF HENRI JULES DE BOURBON, PRINCE DE CONDÉ (b. 1643, d. 1709), or of LOUIS XIV(?).

Three-quarter face bust portrait of a brown-eyed man turning slightly to the spectator's left and looking towards the spectator. He has a large dark brown wig and lace lappets. Bluish-grey background. *Plate* 54.

Enamel. $\frac{13}{16}$ by $\frac{3}{4}$. 681—1882.

A similar portrait by Petitot was in the Castle Howard Collection and is reproduced as a portrait of Louis XIV. in *Great Historic Galleries of England*, Vol. II., 1882, plate 9, by Lord Ronald Gower. Another, slightly larger, with a rather different pattern in the lace, belongs to Lieutenant-Commander Mansel B. F. Colvile. No. 624 above and the miniature belonging to Ernest Stroehlin and reproduced (as a portrait of Louis XIV.) facing page 61 of that author's *Jean Petitot et Jaques Bordier*, 1905 are portraits of the same man.

642. LOUIS JOSEPH DE LORRAINE, DUC DE GUISE AND PRINCE DE JOINVILLE (d. 1671).

Three-quarter face bust portrait of a grey-eyed man turning slightly to the spectator's left and looking towards the spectator. He has a faint moustache and wears a long dark brown wig, a white collar with deep lace border, a grey coat and athwart it, just visible, the blue ribbon of an order. Brown background. *Plate* 54.

Enamel. 1 by $\frac{7}{8}$. 682—1882.

643. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), in damascened armour.

Short half-length, three-quarter face portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has a small dark moustache and wears a long dark brown wig, damascened armour decorated with fleurs-de-lys, a large lace cravat, and across his breast the blue ribbon of the Order of the Saint Esprit. Bluish background.

Plate 52.

Enamel. $1\frac{3}{8}$ by $1\frac{3}{16}$. 703—1882.

644. ARMAND JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU (b. 1585, d. 1642), statesman.

Three-quarter face bust portrait of a brown-eyed elderly man turning to the spectator's left and looking towards the spectator. His hair, upturned moustache, and small beard are grey. He wears a scarlet cap and robe, a broad white collar with long strings, and a broad V-shaped pale blue ribbon. Greyish background. *Plate* 52.

Enamel. $1\frac{1}{2}$ by $1\frac{1}{4}$. 704—1882.

Reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. XXXV., 1914, p. 433.
This miniature is probably a copy after Robert Nanteuil (*cf.* the engraving by D. Sornique in Vol. III. of *L'Europe Illustre*, 1777, by Dreux du Radier). The miniature No. 1447.32 by Petitot in the Louvre is similar, but shows the Cardinal turning to the spectator's right.

645. HENRI DE LORRAINE, DUC DE GUISE AND PRINCE DE JOINVILLE (b. 1614, d. 1664).

Three-quarter face, bust portrait of a grey-eyed man with long tousled hair and a moustache, turning to the spectator's right and looking with a truculent expression towards the spectator. He has a heavy double chin. He wears grey armour and a lace cravat over a scarlet bow. Grey background.

Plate 51.

Enamel. 1 by $\frac{7}{8}$. 705—1882.

646. FRANÇOIS, DUC DE LA ROCHEFOUCAULD (b. 1613, d. 1680), writer and moralist.

Three-quarter face bust portrait of a brown-eyed man with long brown hair and a blonde moustache, turning to the spectator's right and looking towards the spectator. He wears a black coat and a collar of moderate size with tassels. Brown background. *Plate* 53.

Enamel. $1\frac{1}{16}$ by $\frac{15}{16}$. 706—1882.

647. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when a young man.

In a circular frame of gold, enamelled with white, by Gilles Legaré or Lesgaré.

Nearly full-face bust portrait of a brown-eyed man turning his head very slightly to the spectator's right and looking towards the spectator's left. He has a slight moustache. He wears a large curly brown wig and a deep lace collar, beneath which the blue ribbon of the order of the Saint Esprit is just visible. *Plate* 51.

Enamel. 1 by $\frac{13}{16}$. 708—1882.

Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., p. 176) considered this miniature one of the most probably genuine Petitots in the Jones Collection.

Reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. XXXV., 1914, p. 433.

A similar miniature is in the collection of Mrs. Wyndham Cook; another belonged to the late Czar of Russia and is reproduced on plate CII. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904.

For frames of a similar character *see* (1) and (2) miniatures, Nos. 1479 (60) and 1480 (60), in the Louvre; (3) miniature, No. 99, at the exhibition of portrait miniatures at the South Kensington Museum in 1865, lent by Lord Cremorne: *cf.* the photograph in the Museum Library; (4) miniature No. 747, at the same exhibition, lent by Mr. R. S. Holford: *cf.* the photograph in the Museum Library and the engraving in the *Gazette des Beaux-Arts*, Vol. XXII., 1867, p. 174; (5) miniature in the Castle Howard Collection, reproduced in Lord Ronald Gower's *Great Historic Galleries of England*, Vol. II., 1882, plate 9; (6) miniature belonging to the Earl of Dartrey, reproduced on plate LXXVIII. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904.

648, 649. (*a*) MARIE LOUISE D'ORLÉANS (b. 1662, d. 1689), grand-daughter of King Charles I. of England, and wife of King Charles II. of Spain.

Three-quarter face, short half-length portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. Her dark brown hair is arranged in thick masses on either side of her head. She wears drop-pearl ear-rings and a décolleté blue dress embroidered with yellow and edged with white; at her bosom and shoulder are ornaments of pearl surrounding a red stone. A yellow wrap, attached to her left shoulder, passes in front of her and appears behind her. Brown background.

Enamel. $1\frac{3}{16}$ by $1\frac{1}{32}$.

Reproduced facing page 38 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

(*b*) MARSHAL NICOLAS (DE) CATINAT (b. 1637, d. 1712).

Three-quarter face, bust portrait of a grey-eyed, middle-aged man in a light

brown curly wig, turning to the spectator's left and looking towards the spectator. He has a very small moustache and wears a white lace cravat over bluish armour. The portrait covers almost the entire field, but a dark background is visible at the top and sides.

Enamel. $1\frac{3}{16}$ by 1. 901—1882.

(*a*) is reproduced as a work of Petitot on page 67 of the *Revue de l'Art Ancien et Moderne*, Vol. XXXVI., 1914, in illustration of an article by Henri Clouzot. Both miniatures are not improbably by Petitot. They are set respectively in the lid and bottom of a gold snuff-box bearing the Paris hall-mark for 1776-77. For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 335.

650. HENRIETTA, DUCHESSE D'ORLÉANS (b. 1644, d. 1670), daughter of Charles I.

In the lid of a French early 19th-century snuff-box (tortoise-shell).
Short half-length, three-quarter face portrait of a blonde lady turning to the spectator's left and looking towards the spectator. Her ears are obscured by bunches of curls; on her chignon is a pearl ornament. She wears a pearl necklace, and a pearl brooch on a décolleté blue dress edged with yellow. Brown and greyish background.

Enamel. $1\frac{5}{8}$ by $1\frac{5}{16}$. 932—1882.

Reproduced facing page 194 of *The Queen of Letter Writers*, by Janet Aldis, 2nd ed., 1908; also facing page 146 of *Miniatures*, by C. Davenport, 1907, and facing page 38 of *Some Beauties of the Seventeenth Century*, by Allan Fea, 1906.

The miniature is perhaps a copy of one by Petitot.

For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 343.

651. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (b. 1627, d. 1696), famous letter-writer.
Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed lady turning slightly to the spectator's left and looking towards the spectator. Her hair is bunched out in ringlets on either side. She wears a pearl necklace and a décolleté yellowish dress with black ribbon bows. Dark background. *Plate* 54.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{8}$. 642—1882.

This miniature is perhaps by Petitot, but does not seem quite to agree with his usual manner. The modelling of the face is marvellously minute and sure.

The miniature is reproduced (as a portrait of the Duchesse de Vendôme) facing page 176 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905, and (as a portrait of Mme. de Sévigné) facing page 140 of C. Davenport's *Miniatures*, 1907. It agrees exactly in composition with the pastel by

Robert Nanteuil, now or formerly belonging to the Comte de Laubespin and previously the property of M. Traullé, which was engraved by G. Edelinck. The pastel, of which there is a photograph in the Library of the Museum, is reproduced facing page 42 of *The Century of Louis XIV.*, translated from the French of Emile Bourgeois.

An engraving by L. Ceroni of a similar miniature by Petitot, in the Louvre, is contained in *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862-4.

652. FRANÇOISE ATHÉNAÏS DE ROCHECHOUART, MADAME DE MONTESPAN (b. 1641, d. 1707), mistress of Louis XIV.

Attributed to PETITOT.

Three-quarter face bust portrait of a blue-eyed, double-chinned lady turning and looking to the spectator's left. Her fair hair is arranged in ringlets and tied with scarlet ribbons. She wears a drop-pearl ear-ring, a pearl necklace, a décolleté dress of purplish-brown and white, edged with lace, and a blue wrap ornamented with fleurs-de-lys. Dark background.

Enamel. $1\frac{1}{2}$ by $1\frac{1}{4}$. 644—1882.

The Duke of Buccleuch's collection contains a similar enamel formerly called a portrait of Charlotte Elizabeth, Princess Palatine; it is smaller and is without the necklace.

653. PORTRAIT OF A GENTLEMAN.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed, clean-shaven man turning slightly to the spectator's right and looking towards the spectator. He wears a long curly wig, a white lace collar with tassels, a yellow-embroidered brown coat and a crimson waistcoat. Greenish-grey background.

Plate 54.

Enamel. $1\frac{1}{8}$ by 1. 646—1882.

Reproduced as a portrait of Fouquet, facing page 208 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

654. MADAME DE COMBALET, DUCHESSE D'AIGUILLON (b. 1604, d. 1675), niece of Cardinal Richelieu.

Attributed to PETITOT.

Three-quarter face bust portrait of a grey-eyed lady turning towards the spectator's right and looking towards the spectator. She has dark brown hair bunched in spiral curls over her ear, to which is fixed a large drop-pearl. She wears a pearl necklace and a very décolleté yellow dress. Dark background.

Enamel. $1\frac{1}{4}$ by 1. 647—1882.

655. MARIE THÉRÈSE OF SPAIN (b. 1638, d. 1683), QUEEN OF LOUIS XIV. Formerly called a portrait of Ninon de l'Enclos.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed lady turning towards the spectator's right and looking towards the spectator. She has brown hair, of which ringlets descend on her shoulders. She wears a double drop-pearl ear-ring, a pearl necklace, and a décolleté yellow dress. Greyish background.

Plate 54.

Enamel. $1\frac{1}{2}$ by $1\frac{1}{8}$. 655—1882.

Probably after Robert Nanteuil: compare the drawing by that artist in the Cabinet d'Estampes at the Bibliothèque Nationale (reproduced on page xiii. of *The Century of Louis XIV.*, from the French of E. Bourgeois).

Reproduced facing page 144 of C. Davenport's *Miniatures*, 1907.

656. ALLEGED PORTRAIT OF MARIE THÉRÈSE OF SPAIN (b. 1638, d. 1683), QUEEN OF LOUIS XIV.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. She has dark brown hair, of which a curl descends on either shoulder. She wears pearl ear-rings, a pearl necklace, a reddish-yellow dress edged with lace, and over her left shoulder a blue wrap. Brown background.

Enamel. $1\frac{1}{16}$ by $\frac{15}{16}$. 657—1882.

Reproduced as a portrait of Olympia Mancini, Comtesse de Soissons, facing page 10 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

This portrait resembles that of Marie Anne of Bavaria, wife of the Grand Dauphin, engraved as a portrait of the Duchess of Portsmouth in *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862-4, and referred to on page 29 of that work. It is probably a copy of the portrait by Mignard which was engraved by F. de Poilly.

657. PORTRAIT OF A LADY IN A YELLOW DRESS, wearing a pearl necklace.

Attributed to PETITOT.

Three-quarter face bust portrait of a grey-eyed lady turning to the spectator's left and looking towards the spectator. Her blonde hair is arranged in a mass of ringlets. She wears pearl ear-rings, a pearl necklace, and a décolleté yellow dress with a jewelled brooch. Dark background.

Plate 56.

Enamel. 1 by $\frac{7}{8}$. 660—1882.

This miniature is apparently a portrait of the lady depicted in No. 716 below, *q.v.*

658. PORTRAIT OF A GENTLEMAN, formerly supposed to be a portrait of André Lenôtre (b. 1613, d. 1700), architect and landscape gardener.

Attributed to PETITOT.

Three-quarter bust portrait of a clean-shaven, brown-eyed man turning to the spectator's left and looking with a pleasant expression towards the spectator. He wears a large dark-brown wig, a voluminous crimson robe and a white neckcloth. Brown background. *Plate* 53.

Enamel. $1\frac{3}{16}$ by 1. 668—1882.

Henri Bordier considered this miniature to be one of the most probably genuine Petitots in the Jones Collection (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177).

With regard to the iconographical question, the article by C. Gabillot on portraits of Lenôtre in the *Gazette des Beaux-Arts*, April, 1913, pp. 319 *et seq.*, may be consulted; doubt is cast (pp. 331, 332) on the description of this miniature as a portrait of Lenôtre.

659. PORTRAIT OF A BOY; formerly called a portrait of Louis Auguste de Bourbon, Duc du Maine (b. 1670, d. 1736), a son of Louis XIV. and Madame de Montespan.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed boy turning to the spectator's right and looking towards the spectator. His brown hair or wig descends in a mass of curls on either side of his head. He wears armour, a white lace collar with tassels, and on his breast a blue ribbon. Dark background. *Plate* 54.

Enamel. 1 by $\frac{7}{8}$. 672—1882.

Henri Bordier considered (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 177) this miniature to be one of the most probably genuine Petitots in the Jones Collection. He stated that it was similar to the miniature by Petitot wrongly described as a portrait of the Duc d'Orléans, which was lent by Lord Cremorne as No. 113 at the exhibition of portrait miniatures held at the South Kensington Museum in 1865. The miniature in the Jones Collection is probably not a portrait of the Duc du Maine, because by the time he was ten years old (1680) the collar which the boy is wearing was out of fashion.

Reproduced facing page 294 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

660. PORTRAIT OF A YOUNG GIRL WEARING PEARLS IN HER HAIR.

Attributed to PETITOT.

Three-quarter face bust portrait of a young girl turning to the spectator's right and looking to the spectator's left. She has ropes of pearls in her

blonde hair, of which curls descend on her shoulders. She wears a décolleté white, lace-edged garment and over her left shoulder a blue wrap. Dark brown background. *Plate* 54.

Enamel. 1 by $\frac{7}{8}$. 687—1882.

661. J. B. POQUELIN DE MOLIÈRE (b. 1622, d. 1673), actor and dramatist.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed man with long dark hair (or a wig) turning to the spectator's left and looking towards the spectator. He has a narrow moustache and wears a broad white collar with tassels over a black doublet. Brownish background.

Enamel. $\frac{15}{16}$ by $\frac{7}{8}$. 710—1882.

Reproduced facing page 208 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

662. ARMAND CHARLES DE LA PORTE, DUC DE LA MEILLERAYE (d. 1713), husband of Hortense Mancini, Duchesse de Mazarin.

Attributed to PETITOT.

Three-quarter face bust portrait of a brown-eyed man turning his head slightly and looking to the spectator's right. He has long dark brown curly hair (or a wig) and a small moustache, and wears yellow armour, a lace cravat tied beneath the chin with a red ribbon, and across his right shoulder the blue ribbon of the Order of the Saint Esprit. Dark blue background.

Enamel. $1\frac{7}{16}$ by $1\frac{1}{4}$. 736—1882.

Reproduced facing page 10 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

663. PHILIPPE DE VENDÔME (b. 1655, d. 1727), military commander.

School of PETITOT.

Three-quarter face bust portrait of a brown-eyed, clean-shaven man in armour, turning slightly to the spectator's right and looking towards the spectator. He wears a long curly wig and a large red bow. Blue background. *Plate* 52.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{16}$. 643—1882.

There is a smoothness in the modelling of the face which does not seem to agree with the usual manner of the elder Petitot.

664. OLYMPIA MANCINI, COMTESSE DE SOISSONS (b. 1640, d. 1708), niece of Cardinal Mazarin.

School of PETITOT.

Three-quarter face bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator. Her fair hair is entirely arranged in curls. She wears a décolleté blue dress edged at the top with lace. Brown background. *Plate 56.*

Enamel. $1\frac{1}{16}$ by $\frac{15}{16}$. 649—1882.

Possibly a 19th century copy.

Reproduced facing page 240 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

665. PORTRAIT OF A LADY IN A BLUE DRESS WITH FLOWERS IN HER HAIR.

School of PETITOT.

Nearly full-face bust portrait of a blue-eyed lady turning and looking very slightly to the spectator's right. She has yellow flowers in her dark brown hair on the right side of her head, and a blue ribbon hangs from her hair. She wears a décolleté blue dress edged with pearls. Brownish background.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{8}$. 651—1882.

666. ANNE GENEVIÈVE DE BOURBON-CONDÉ, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), sister of "Le Grand Condé."

School of PETITOT.

Three-quarter face bust portrait of a blue-eyed lady turning slightly to the spectator's right and looking towards the spectator. A ringlet of her fair hair descends on either shoulder. She wears drop-pearl ear-rings, a pearl necklace, a white dress and a blue wrap. Dark background.

Enamel. $1\frac{1}{16}$ by $\frac{15}{16}$. 661—1882.

By the same hand as No. 672 below.

667. HENRI DE LA TOUR D'AUVERGNE, MARÉCHAL, VICOMTE DE TURENNE (b. 1611, d. 1675).

School of PETITOT.

Three-quarter face bust portrait of a man turning to the spectator's right and looking towards the spectator. He has long brown hair, a moustache,

and a tuft below the lower lip. He wears armour, a lace collar with tassels, and the blue ribbon of an order. Brown background.

Enamel. $1\frac{1}{16}$ by $\frac{7}{8}$. 662—1882.

This miniature formerly belonged to Prince Poniatowski, and was bought by Mr. Jones against the competition of Lord Hertford, but it is not known at what sale this occurred.

Reproduced facing page 128 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

668. FRANÇOISE LOUISE, DUCHESSE DE LA VALLIÈRE (b. 1644, d. 1710), mistress of Louis XIV.

School of PETITOT.

Short half-length, three-quarter face portrait of a blue-eyed lady turning and looking towards the spectator's right. Her brown hair is massed in ringlets on either side of her head. She wears drop-pearl ear-rings, a pearl necklace, and a décolleté blue dress edged with a yellow scarf; the sleeves are slashed with white. Brown background. *Plate* 51.

Enamel. $1\frac{7}{16}$ by $1\frac{3}{16}$. 663—1882.

This miniature may be a late 18th or early 19th century copy after Petitot.

Reproduced facing page 290 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

669. LOUISA MARIA OF GONZAGA, QUEEN OF POLAND (b. 1612 ?, d. 1667); formerly called a portrait of Christina, Queen of Sweden (b. 1626, d. 1689), daughter of Gustavus Adolphus. At the back is enamelled the figure of an angel.

School of PETITOT.

Half-length, three-quarter face portrait of a brown-eyed lady, turning to the spectator's right and looking towards the spectator. She has a double chin; her brown hair falls in long ringlets on either side of her head; on the back of her chignon is a small crown. She wears an ear-ring with two drop-pearls, a pearl necklace, a low-necked dress edged with white and a scarlet wrap edged with ermine. In her left hand she holds an orb. Dark background. *Plate* 56.

Enamel. $1\frac{3}{8}$ by $1\frac{1}{8}$. 667—1882.

This miniature belonged to Prince Poniatowski, and was bought by Mr. Jones against the competition of Lord Hertford, but it is not known at what sale this occurred.

It is similar to a miniature (No. 1467.35) by Petitot in the Louvre (reproduced on plate II. of Leo Schidlof's *Die Bildnisminiatur in Frankreich*, 1911), but is apparently not by the same hand,

though Henri Bordier expressed the opinion (*Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176-178) that it was one of the most probably genuine Petitots in the Jones Collection. Another similar miniature, which is stippled, is at Ham House. These miniatures may be compared with the portrait of the Queen of Poland in Gavard's *Galeries Historiques de Versailles*, Série X., Section 4, No. 2179.

670. PORTRAIT OF A YOUNG MAN.

Formerly described as a portrait of Louis XIV. when young.

School of PETITOT.

Three-quarter face bust portrait of a young grey-eyed man turning to the spectator's left and looking towards the spectator. He wears a long curling wig, a lace cravat, and armour. *Plate* 51.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{16}$. 670—1882.

Reproduced facing page 102 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

671. ALLEGED PORTRAIT OF CHARLES, DUC DE BERRI (b. 1686, d. 1714), grandson of Louis XIV.

School of PETITOT.

Nearly full-face, bust portrait of a grey-eyed boy turning slightly towards the spectator's left and looking slightly towards the spectator's right. He has a large curly wig and wears a large lace cravat tied under the chin with a scarlet bow. Dark background. *Plate* 52.

Enamel. $1\frac{1}{8}$ by 1. 680—1882.

Petitot died when the above Charles, Duc de Berri, was only five, and if, as seems probable, the miniature depicts a boy above that age, either it is not a portrait of the Duc de Berri, or was not painted by Petitot. Henri Bordier (*Gazette des Beaux-Arts*, 1867, Vol. XXII., p. 264) suggests the possibility of the miniature being a work of the younger Petitot.

672. PORTRAIT OF A LADY IN A BLUE DRESS, wearing pearls in her hair.

School of PETITOT.

Three-quarter face bust portrait of a blue-eyed lady turning slightly to the spectator's right and looking towards the spectator. Her fair hair is arranged in ringlets and adorned with ropes of pearls; one curl falls across her shoulder. She wears drop-pearl ear-rings and a décolleté blue dress edged with lace. Dark background. *Plate* 54.

Enamel. $\frac{15}{16}$ by $\frac{13}{16}$. 717—1882.

By the same hand as No. 666 above.

673. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (b. 1627, d. 1696), famous letter-writer.
School of PETITOT.

Short half-length, three-quarter face portrait of a grey-eyed lady turning to the spectator's left and looking towards the spectator. She has dark hair, ringlets of which descend on either side of the head; her chignon is ornamented with pearls; she wears an ear-ring with two pearls, a pearl necklace and a décolleté yellow dress with narrow red and blue stripes. Dark background.

Plate 56.

Enamel. $1\frac{1}{4}$ by $1\frac{1}{16}$. 718—1882.

674. PORTRAIT OF A LADY, wearing pearls and jewels in her hair
School of PETITOT.

Three-quarter face bust portrait of a blue-eyed lady turning to the spectator's left and looking towards the spectator. Her light brown hair is ornamented with pearls; she wears a drop-pearl ear-ring and a yellowish dress. Dark background.

Plate 54.

Enamel. 1 by $\frac{7}{8}$. 719—1882.

675. PORTRAIT OF A GENTLEMAN WITH GREY HAIR.
School of PETITOT.

Three-quarter face bust portrait of a brown-eyed clean-shaven man turning slightly to the spectator's right and looking towards the spectator. He has thick curly grey hair or a wig, and wears a white collar or bands with a deep edging of lace. The portrait covers almost the entire surface of the enamel.

Enamel. 1 by $\frac{7}{8}$. 720—1882.

676. FRANÇOISE LOUISE, DUCHESSE DE LA VALLIÈRE (b. 1644, d. 1710), mistress of Louis XIV.
After PETITOT.

Half-length, three-quarter face portrait of a blue-eyed lady turning and looking towards the spectator's right. Her hair is curled; she wears drop-pearl ear-rings, a pearl necklace, a décolleté blue dress edged with lace and tied with a scarlet bow, and a yellow wrap. Dark greyish background.

Plate 54.

Enamel. $1\frac{11}{16}$ by $1\frac{5}{16}$. 652—1882.

Reproduced facing page 290 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

This miniature agrees in composition and colouring with a miniature by Petitot in the Louvre, engraved in, and described on page 24 of, *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862–4.

677. ANNE MARIE LOUISE D'ORLÉANS ("LA GRANDE MADEMOISELLE"), DUCHESSE DE MONTPENSIER (b. 1627, d. 1693).

After PETITOT.

Three-quarter face bust portrait of a grey-eyed lady turning to the spectator's right and looking towards the spectator. Her ears are obscured by masses of dark brown curls. On her chignon is a pearl ornament. She wears a drop-pearl ear-ring, a pearl necklace, a blue dress edged with lace, and round it at the top a rope of pearls. Greenish-grey background.

Plate 54.

Enamel. $1\frac{5}{8}$ by $1\frac{1}{4}$. 654—1882.

A 19th century copy, identical in composition with the miniature of the Duchesse de Montpensier by Petitot in the Louvre (*cf.* the engraving in *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862–4).

Reproduced facing page 194 of *The Queen of Letter Writers*, by Janet Aldis, 2nd ed., 1908, and facing page 158 of *Some Beauties of the Seventeenth Century*, by Allan Fea, 1906.

678. FRANÇOISE ATHÉNAÏS DE ROCHECHOUART, MADAME DE MONTESPAN (b. 1641, d. 1707), mistress of Louis XIV.

Probably after PETITOT.

Three-quarter face bust portrait of a blue-eyed lady turning to the spectator's left and looking towards the spectator's right. She has ropes of pearls in her hair, a pearl necklace, and a drop-pearl ear-ring. She wears a décolleté blue embroidered dress edged with lace.

Enamel. $1\frac{9}{16}$ by $1\frac{3}{8}$. 696—1882.

A production of the early part of the 19th century.

Reproduced facing page 272 of *The Queen of Letter Writers*, by Janet Aldis, 2nd ed., 1908, and facing page 294 of *Some Beauties of the Seventeenth Century*, by Allan Fea, 1906.

679. FRANÇOIS MICHEL LETELLIER, MARQUIS DE LOUVOIS (b. 1639, d. 1691).

Probably after PETITOT.

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has dark curly

hair, or a wig, and a very small moustache. He wears light brown armour and a lace cravat. Brown background. *Plate* 52.

Enamel. $2\frac{1}{16}$ by 1. 701—1882.

Reproduced facing page 128 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

680. FRANÇOISE D'AUBIGNÉ, MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), consort of Louis XIV.

In a lid of a French early 19th-century snuff-box.

Bust portrait of a grey-eyed lady turning to the spectator's left and looking towards the spectator. Her fair hair falls in ringlets on her forehead and in masses on either side of her head. She wears a pearl ornament on her chignon, drop-pearl ear-rings, and a pearl necklace. Her décolleté buff-coloured dress is adorned at the bosom and on the shoulder with pearl brooches joined by a rope of pearls. Dark background.

Enamel. $1\frac{1}{16}$ by $\frac{31}{32}$. 925—1882.

The miniature appears to be an imitation or copy of the work of Petitot.

For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 344.

See also Nos. **702, 719** and **729** below.

PETITOT, JEAN, THE YOUNGER.

Miniature-painter in enamel; eldest of the seventeen children of Jean Petitot and his wife, Marguerite Cuper; born at Blois, 2nd January, 1653. In 1677 he was apprenticed to a miniaturist in London, where he worked for Charles II. till 1682. In 1683 he married at Charenton his cousin Madeleine Bordier, daughter of his father's friend, Jacques Bordier, and on the death of Bordier in 1684 he succeeded him as representative of the Republic of Geneva at Paris. He returned to England about 1696. He is stated to have died in London, but the date of his death is forgotten; his widow died at Geneva in 1736. One of his sons became a Major-General in the British Army.

[*See* Walpole, *Anecdotes*; *Gazette des Beaux-Arts*, 1867, Vol. XXII., pp. 176, 251, 252, 262, 263, 264; *Revue de l'Art Ancien et Moderne*, 1909, Vol. XXVI., p. 116; ditto, Vol. XXXV., p. 438, Vol. XXXVI., p. 69; E. Stroehlin, *Jean Petitot et Jaques Bordier*, 1905; Brun, *Schweizerisches Künstler-Lexikon*.]

681. PORTRAIT OF A GENTLEMAN IN A RED DRESS.

Three-quarter face bust portrait of a clean-shaven, brown-eyed man turning to the spectator's right and looking towards the spectator's left. He wears

a large, curly, light-coloured wig, a lace frill round the neck, and a red cloak over the right shoulder. Dark background. *Plate* 53.

Enamel. 1 by $\frac{7}{8}$. 688—1882.

See also No. **671** above.

PRIEUR, PAUL.

Born about 1620; son of Paul Prieur, a Geneva jeweller, who lived at Paris and had married a Frenchwoman. On the death of his father, Prieur and his mother went to Geneva, where the youth was apprenticed (1635-38) to a jeweller named Jehan Planchant. He probably returned to Paris about 1640. He subsequently worked in Spain and England, and in Denmark, where he painted many miniatures for Frederick III. and Christian V. It is not recorded when he died, but 1681 is the latest date known to occur on his miniatures. The largest collection of his works is probably that at the Rosenborg Palace in Denmark.

[*See* article by H. Clouzot in the *Revue de l'Art Ancien et Moderne*, Vol. XXX., 1911, facing p. 185, and pp. 186, 187, 189-191; E. Lemberger, *Die Bildnis-Miniatur in Skandinavien*, Vol. II., pp. 124-126 and plates 54, 55; E. F. S. Lund, *Danske Malede Portraeter: Miniature-samlingen paa Rosenborg*, 1912, pp. 19-24, and reproductions on plates VII., VIII., IX., XIII. XXX., XXXI., XXXIV., XLVI., and pp. 22, 25.]

682. FREDERICK III., KING OF DENMARK (b. 1609, d. 1670).

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's right and looking slightly to the spectator's left. He has long black hair, a long face, a long nose, a brown moustache and a double chin. He wears a lace cravat over purplish armour ornamented with red bands. Purple background. *Plate* 55.

Signed and dated *Prieur Fecit* | 1665 at the back.

Enamel on brass. $1\frac{3}{16}$ by 1. 713—1882.

There are similar enamels by Prieur at Rosenborg Palace in Denmark (*cf.* reproductions in E. F. S. Lund's work mentioned above).

SCHINDLER.

This artist has not been identified. The miniatures are probably too early to have been painted by the miniaturist, Johann Schindler (b. 1777, d. at Vienna 1836).

683. VENUS AND ADONIS.

Enamel on the lid of a late 18th-century Viennese snuff-box.

In the foreground Adonis lies dead. Near him are two dogs, two cupids, a dead hare and a brace of pheasants. Above is Venus, almost nude, reclining on a cloud; she has placed her right hand beneath his head, and

is apparently endeavouring to rouse him. Behind are two swans and her vacant chariot. The sky is pink.

Signed at the bottom *Schindler Wienn* (*i.e.*, Vienna).
Circular. 912—1882.

For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 355.

684. SIX GENRE SUBJECTS, all brightly coloured in enamel, on an Austrian snuff-box of the second half of the 18th century.

On the lid is a rustic interior with six figures—a man and woman, three children and a servant. In the foreground is a dog. Among the accessories are a bed, a table, a spinning-wheel and a basket.

On the bottom is a rustic interior with two men, a woman, and five children (some eating or drinking), a cat and a dog. Among the accessories are a large tun and a table.

The paintings on the sides of the box show (1) an interior with a youth drinking, a girl eating grapes, a boy bringing them flowers, two dogs, etc.; (2) an interior with a youth drinking and making his dog beg for food; (3) an interior with a dog barking at a girl with a basket of eggs, who has fallen; (4) an interior with a boy holding a dog which is barking at a cat.

The painting on the lid is signed at the bottom *Schindler Wienn* (*i.e.*, Vienna). The shapes are irregular. 920—1882.

For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 354.

SEVIN, PIERRE PAUL.

Born at Tournon in 1650; was a son of an artist, François Sevin. Went to Italy in 1666, and stayed successively at Rome (1667), Milan (1670), and Venice (1671). Settled at Paris in 1673 and at Lyons about 1689. In 1698 he decorated the Parliament Chamber at Trévoux, after which, in the same year, he retired to Tournon. In 1701 he visited Grenoble. He died at Tournon, 2nd February, 1710. His portrait, by Jean Cotelle, was engraved by Claude Vermeulen; another by D. Oliver, was engraved by De la Croix in 1692.

Sevin painted frescoes and miniature portraits, and drew frontispieces, genealogies, vignettes, illustrations for missals, etc. Many of his designs were engraved. He executed illustrations of a French embassy to Siam.

[*See Mémoires de la Société des Beaux-Arts des Départements*, Paris, 1894, pp. 151, etc.; *Gazette des Beaux-Arts*, Vol. VIII., 1892, p. 411; Bryan's *Dictionary*, article on D. Oliver; catalogue of the Pierpont Morgan collection of miniatures, by Dr. G. C. Williamson, plate CXLII.]

685. HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE (b. 1611, d. 1675), Marshal of France.

Three-quarter face equestrian portrait of a middle-aged, bareheaded man

riding on a red and white horse to the spectator's left and turning to look at the spectator. He has brown eyes, long flowing brown hair, a slight moustache, and a small tuft below the lower lip. He wears a white lace cravat, steel armour, buff-covered gloves and black top-boots. In his outstretched right hand is a Marshal's baton; in his left hand he holds the reins. His saddle and saddle-cloth are red. Behind him, at a lower level, cavalry are charging and a battle is in progress. On the right in the middle distance is a bold rock covered with buildings.

Above Turenne on the right hovers a cherub, holding in his right hand the *drapeau blanc* of France, semé with fleurs-de-lys, and in his left a bundle of banners emblematic of the places—Auvergne, La Tour, Boulogne, Turenne and Bouillon—from which Turenne took his titles. *Plate* 47.

Signed in gold in the lower right-hand corner *P. Seuin. f.* | 1670.

Rectangular; on vellum. 17¼ by 11¾. 739—1882.

Engraved in J. R. Green's *Short History of the English People*, Vol. IV., 1894, p. 1468.

Equestrian portraits of this type, with battles in progress in the distance, were popular in the 17th century. A miniature portrait of Louis XIV., in the Bibliothèque Nationale (reproduced in *L'Art et les Artistes*, V., 1907, p. 69) has several points of similarity with the above portrait of Turenne.

W—— P——.

See **P——, W——.**

ZINCKE, CHRISTIAN FRIEDRICH.

Born at Dresden about 1684; son of a goldsmith. Came to England in 1706 and studied under Charles Boit, the enameller. Zincke became a fashionable miniaturist, and was patronised by royalty. He worked with great facility, and produced a prodigious number of enamel portraits. The enamel miniatures by his predecessors had usually been copies of other portraits; Zincke frequently painted from life. He practised in Tavistock Row, Covent Garden, till, his sight failing, he retired from business about 1746. He died at Lambeth, 24th March, 1767. The chief defect of his miniatures is perhaps their too great similarity one to another.

[*See* J. Rouquet, *L'État des Arts en Angleterre*, 1755, pp. 85-89; H. Walpole, *Anecdotes of Painting*, Vol. IV., 1771, pp. 91, 92; *Gentleman's Magazine*, Vol. X., 1740, p. 620 ("A Visit to Zink"); *ditto*, Vol. XXXVII., 1767, p. 144; R. W. Goulding, *The Welbeck Abbey Miniatures . . . a Catalogue Raisonné*, 1916, pp. 53, 54.]

686. PORTRAIT OF A LADY IN A STRIPED DRESS AND BLUE SCARF.

Short half-length, nearly full-face portrait of a grey-eyed, fair-haired lady

turning her head very slightly to the spectator's left and looking towards the spectator. She wears a low-necked striped white and yellow dress; a blue scarf appears over her left arm. Brown background.

Enamel. 2 by $1\frac{3}{4}$. 634—1882.

On the back of the gold frame is the double monogram I T K.

Reproduced facing page 147 of C. Davenport's *Miniatures*, 1907.

687. ALLEGED PORTRAIT OF JOSEPH ADDISON (b. 1672, d. 1719), essayist.

Three-quarter face bust portrait of a clean-shaven grey-eyed man wearing a white wig and cravat and a blue coat. He turns slightly to the spectator's left and looks towards the spectator. Brown background.

Enamel. $1\frac{3}{4}$ by $1\frac{1}{2}$. 635—1882.

On the back of the gold frame is the double monogram I T R, probably the initials of the person represented.

Reproduced facing page 148 of C. Davenport's *Miniatures*, 1907.

ARTISTS UNKNOWN.

688. ARMAND JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU (b. 1585, d. 1642), statesman.

Three-quarter face bust portrait of a brown-eyed man turning and looking towards the spectator's left. His grey hair is partly covered by a red cap; he has a dark grey pointed moustache and a small pointed beard. He wears a broad white collar tied with tasselled strings, a red robe, and over it a V-shaped broad blue ribbon. On his right shoulder is a white fur mantle. Brownish background.

On ivory. Rectangular, 3 by $2\frac{1}{4}$. 604—1882.

French; late 18th or early 19th-century work.

689. PETER THE GREAT, EMPEROR OF RUSSIA (b. 1672, d. 1725), and a black page, on a battlefield.

Three-quarter length, three-quarter face portrait of a dark-haired man standing on the left, turning to the spectator's right and looking towards the spectator. He has a moustache and wears a cuirass, a green coat with red cuffs and lining, a red waistcoat and red breeches. Across his breast, from the right shoulder, hangs the blue ribbon of an order; round his waist is a tasselled tricolour sash. In his right hand he hold a baton; his left hand rests on the head of a negro boy, who stands on his left holding a helmet

adorned with an eagle and pink plumes. Behind the Emperor is the trunk of a tree. In the background, in the centre and on the right, a battle is in progress outside a fortress. In the distance are hills. The sky is partly obscured by clouds and smoke. *Plate* 48.

Gouache on vellum. Rectangular, $8\frac{1}{2}$ by $6\frac{1}{2}$. 605—1882.

French ; early 18th century.
Reproduced in *The Queen*, 14th August, 1909.
Louis Caravac or Caravaque (died 1752) worked at the Court of Peter the Great and painted his portrait in miniature.

690. KING WILLIAM III. (b. 1650, d. 1702). A pendant to No. 691. *After* WISSING. By a British artist.

Three-quarter length, three-quarter face portrait of a brown-eyed, clean-shaven man turning towards the spectator's right and looking slightly towards the spectator's left. He has long dark hair and wears armour, a lace cravat, red breeches and a sword. In his right hand he holds a baton; his left hand rests on his hip. A dog looks up at him on the left. On a pedestal near his right arm is a helmet with a large red plume. Behind the King are trees and masonry; in the background on the right is a park-like view under a partly clouded sky.

On vellum. Rectangular, 6 by $4\frac{7}{8}$. 608—1882.

The ex-Emperor of Germany possessed a similar signed oil-painting by Wissing ; another similar oil-painting is at Welbeck Abbey, and is reproduced in the catalogue (1894) of the collection there. Mr. R. W. Goulding has suggested that this miniature and the following one may be by Nicholas Dixon (fl. 1667-1708).

691. QUEEN MARY II. (b. 1662, d. 1694). A pendant to No. 690. *Probably after* WISSING. By a British artist.

Three-quarter length, three-quarter face portrait of a brown-eyed lady seated towards the spectator's left and looking towards the spectator. Her brown hair is bunched out in curls on either side of the head. She wears a décolleté brownish-red dress trimmed with white and ornamented with a string of pearls. Her right arm rests on her lap, across which lies a blue wrap. Behind her on the right is a dull red curtain; on the left are a column and a large vase containing a shrub.

On vellum. Rectangular, $5\frac{7}{8}$ by $4\frac{7}{8}$. 609—1882.

There is a similar, though smaller, miniature by an unknown artist in the University Galleries, Oxford. *See* the final note to No. 690.

692. LOUIS XV. OF FRANCE (b. 1710, d. 1774).

Three-quarter face full-length portrait of a youth standing towards the spectator's left and looking towards the spectator. He wears a short powdered wig, a blue coat lined with red, a cuirass, buff breeches and black stockings. His left hand rests on his hip; in his right he holds a baton, which rests on a table on the left. Behind him on the right are a red chair, a column and a red curtain; the table is covered with a red cloth, on which are a hat, gloves, a crown, etc.; from it hangs a blue mantle lined with ermine. The floor is paved. In the background is a glimpse of landscape under a partly clouded sky.

On ivory. Rectangular, $5\frac{3}{8}$ by $4\frac{1}{2}$. 614—1882.

This portrait is probably an 18th-century copy after a painting by Carle André Van Loo. In an engraving by Larmessin after Van Loo (reproduced in *The Connoisseur*, Vol. XXIII., 1909, p. 267) the pose of the young King is the same, though the costume and some of the accessories are different. There is a somewhat similar miniature in the Wallace Collection. A small miniature, reproduced on plate 58 of Albert Jaffé's *Miniaturen-Katalog* (Hamburg, 1900 ?) and ascribed to Callot, shows the King in the same pose reversed, with variations in the costume and accessories.

693. JEAN RACINE (b. 1639, d. 1699), dramatist.

Nearly full-face, half-length portrait of a brown-eyed, clean-shaven man turning his head very slightly to the spectator's right and looking to the spectator's left. He wears a long, curly, dark brown wig, a yellowish coat, and a dark mantle striped with blue. His right hand holds the mantle. At his neck and wrist are lace and narrow scarlet strings or ribbons. Brownish background.

On vellum. $4\frac{1}{8}$ by $3\frac{3}{8}$. 615—1882.

French; 17th century.

694. ANNE OF AUSTRIA (b. 1602, d. 1666), Queen of Louis XIII. of France.

Three-quarter face, three-quarter length portrait of a brown-eyed lady seated towards the spectator's left and looking towards the spectator. Her face is fringed with ringlets; a veil hangs from her chignon, on which is fixed a small crown. She wears a low-necked, embroidered, reddish dress and a blue wrap lined with ermine and ornamented with golden fleurs-de-lys. Her right arm rests on a parapet, her left on her lap. Behind her is a tree; on the left is a landscape. *Plate* 47.

Below the portrait is the following inscription :—

" ANNE dont les vertus, l'éclat, & la grandeur
Ont remply l'Vnivers de leur vive splendeur,
Dans la nuit du Tombeau conserve encor sa gloire,
Et la France à jamais aimera sa mémoire;
Elle sceut triompher des caprices du Sort,
Regarder sans horreur les horreurs de la mort,
Affermir un grand Thrône, & le quitter sans peine,
Et pour tout dire enfin, vivre & mourir en Reine."

On vellum. Rectangular, $4\frac{7}{8}$ by $2\frac{7}{8}$. 618—1882.

French; 17th century.

695. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when young.

Half-length, three-quarter face bust portrait of a man with brownish eyes turning his head and looking towards the spectator's right. He has long dark curly hair (or a wig) and a slight moustache. He wears armour ornamented with fleurs-de-lys, a large lace cravat, and the blue ribbon of the Order of the Saint Esprit. Dark grey background. The oval portrait is surrounded with a garland of oak leaves, horns full of fruit and flowers, a mask, etc.; and above is a face with radiating, flame-like hair, recalling the appellation of Louis XIV.—*le roi Soleil.* *Plate* 50.

On vellum. Rectangular, 11 by 8. 619—1882.

This fine portrait is perhaps copied from, or based on, a painting by Le Brun : compare the engraving by A. Masson after Le Brun reproduced in *The Connoisseur*, Vol. XXIII., 1909, p. 183. A. de Champeaux suggested (*Gazette des Beaux-Arts*, Vol. XXVII., 1883, p. 430) that it might be by Nicolas Robert of Langres (b. 1614, d. 1685), or Jacques Bailly (b. 1634 ?, d. 1679).

696. SIR FRANCIS DRAKE (b. about 1540, d. 1596).

Nearly full-face bust portrait of a rubicund, stout man of about forty-five, turning slightly to the spectator's left and looking towards the spectator. He has dark eyes, dark brown hair, and lighter moustache, whiskers and small beard. He wears a greenish ruff and a black doublet. Brownish background.

Enamel. $1\frac{25}{32}$ by $1\frac{17}{32}$. 628—1882.

This miniature is a British production of the 18th century, or possibly of the early part of the 19th. The face is stippled. On the back of the miniature is enamelled *Sir Francis | Drake.*

Reproduced in colour in H. D. Traill's *Social England*, Vol. III., facing page 440.

697. SUPPOSED PORTRAIT OF JOHN WILMOT, EARL OF ROCHESTER (b. 1647, d. 1680), courtier and poet. In gold mount with loops for a slide; the back is enamelled with scroll-ornament, surmounted by a coronet on a matted ground.

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has a slight moustache, and wears a long, curly, dark brown wig, and a lace cravat tied under the chin with a red ribbon. *Plate* 53.

On card. $1\frac{1}{16}$ by $\frac{15}{16}$. 631—1882.

This miniature was formerly supposed to be after Samuel Cooper, but it probably belongs entirely to the French School.

698. JAMES BUTLER, FIRST DUKE OF ORMOND, LORD LIEUTENANT OF IRELAND (b. 1610, d. 1688).

Three-quarter face bust portrait of a blue-eyed, clean-shaven man turning to the spectator's right and looking towards the spectator. He wears a curly brown wig, armour, and a short lace cravat tied under the chin with a scarlet bow. Brown background.

Enamel. $1\frac{1}{16}$ by $\frac{15}{16}$. 639—1882.

The face is painted largely with red. There are red lines under the upper eyelids, and the colour of the cheeks is laid on with minute touches of bright red.

The frame has a maker's mark, with initials *A L*, and the Paris silver assay stamp (a boar's head) in use after 1838.

In the Duke of Buccleuch's Collection (Mackay's Catalogue, Frame M., No. 19) is a smaller miniature portrait of the same man, which is almost identical with the above, save for the absence of the scarlet bow and one or two other details. Another miniature in the Duke of Buccleuch's Collection (Mackay's Catalogue, Frame M., No. 18) apparently represents the same man turning the other way, but is probably by another hand. The late Czar of Russia possessed a miniature similar to that in the Jones Collection (see *The History of Portrait Miniatures*, 1904, by Dr. G. C. Williamson, plate CII.).

699. ROBERT DEVEREUX, EARL OF ESSEX (b. 1567, d. 1601), favourite of Queen Elizabeth.

Nearly full-face portrait of a grey-eyed man turning slightly to the spectator's right and looking towards the spectator. He has light brown hair, moustache and beard, and wears a lace ruff, a white doublet embroidered with gold, and over it the blue ribbon of an order. Slate-coloured background.

On card. $1\frac{1}{2}$ by $1\frac{1}{4}$. 640—1882.

This miniature is a copy dating from the 18th century or the early part of the 19th century. Reproduced in colour in *Social England*, by H. D. Traill, Vol. III., facing page 440.

700. NICOLAS FOUQUET (b. 1615, d. 1680), finance minister of Louis XIV.

Three-quarter face head of a man turning and looking towards the spectator's right. He has light brown eyes and a slight moustache, and wears a long curling wig and a lace cravat. Reddish background.

Enamel. $1\frac{1}{8}$ by $\frac{7}{8}$. 645—1882.

701. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when a boy. Nearly full-face head of a brown-eyed, brown-haired boy turning slightly to the spectator's left. He wears a large white collar with tassels in front; beneath it a blue ribbon is seen over a brown coat. *Plate* 54.

Enamel. $\frac{3}{4}$ by $\frac{11}{16}$. 648—1882.

Probably painted in the 19th century.

Reproduced facing page 102 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

702. PORTRAIT OF A LADY wearing a pink scarf, a pearl necklace, and pearls in her hair.

Three-quarter face bust portrait of a brown-eyed, double-chinned lady turning and looking towards the spectator's left. She has dark brown hair, bunched out in ringlets on either side of her head. A row of five pearls is visible on her hair, and she wears a pearl ear-ring and a pearl necklace. Her décolleté white dress is tied in front with a pink bow, and a pink scarf falls across her right shoulder. Brownish background. *Plate* 54.

Enamel. $1\frac{5}{16}$ by $1\frac{1}{8}$. 676—1882.

Possibly a copy after Petitot. The treatment of the face is peculiarly smooth. The drawing of the base of the nose is unsatisfactory.

703. PORTRAIT OF A GENTLEMAN.

Three-quarter face bust portrait of a gentleman turning slightly to the spectator's right. He has a narrow moustache and a slight double chin. He wears a large wig, a large white collar with tassels appearing below it, and a black coat. Blue background.

On vellum on copper. $1\frac{5}{8}$ by $1\frac{1}{4}$. 684—1882.

The vellum is stretched over the face of the copper and stuck down on the back of it, in accordance with the French mode of the 17th century : *cf.* the miniature, No. 586, by Arlaud above.

The miniature was formerly assigned to Petitot, but there does not seem to be much ground for this attribution.

Reproduced in the *Catalogue of Miniatures in the Victoria and Albert Museum*, 1908.

704. PHILIPPE D'ORLÉANS, REGENT OF FRANCE (b. 1674, d. 1723).

Three-quarter face bust portrait of a clean-shaven, blue-eyed man turning to the spectator's right and looking towards the spectator. He wears a voluminous curly wig, armour ornamented with gold, and a lace cravat. Dark background.

Enamel. $1\frac{1}{8}$ by $\frac{15}{16}$. 685—1882.

French; probably painted in the early part of the 18th century.

705. MARIE ADELAIDE OF SAVOY (b. 1685, d. 1712), DUCHESS OF BURGUNDY, mother of Louis XV.

Full-face, bust portrait of a brown-eyed lady looking towards the spectator. She wears a drop-pearl ornament in her hair, a pearl necklace, a white dress, and a blue wrap (which is hardly seen) edged with ermine. Bluish-grey background.

Enamel. $1\frac{7}{8}$ by $1\frac{5}{8}$. 689—1882.

This miniature, formerly ascribed to Charles Boit, is a 19th-century production. It is perhaps based on the portrait by Santerre at Versailles.

706. MARIE ÉLISABETH D'ORLÉANS, DUCHESSE DE BERRI (b. 1695, d. 1719).

Nearly full-face bust portrait of a blue-eyed lady turning her head slightly to the spectator's right and looking towards the spectator. Her hair is dressed high and powdered; a long curl falls upon the left shoulder. She wears a low-necked dress edged with white and a blue wrap ornamented with fleurs-de-lys. Grey background.

Enamel. $1\frac{3}{8}$ by $1\frac{3}{16}$. 690—1882.

This miniature, formerly ascribed to Charles Boit, is a 19th-century production.
A similar enamel, but showing a pearl necklace and a blue mantle powdered with fleurs-de-lys, is No. 329 in the collection of miniatures at Welbeck Abbey; another similar enamel, without the necklace, is at Melton Constable Park [R. W. Goulding, *The Welbeck Abbey Miniatures . . . a Catalogue Raisonné*, 1916, p. 191].

707. ANNE GENEVIÈVE DE BOURBON, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), sister of "Le Grand Condé."

Half-length, three-quarter face portrait of a grey-eyed, fair-haired lady turning to the spectator's left and looking towards the spectator. Masses of curls obscure her ears; a veil hangs from her chignon, which is

decorated with ropes of pearls. She wears a pearl necklace, a décolleté yellow dress ornamented in front with pearls and a brooch, and over her right arm a blue wrap. Grey background.

Enamel. $1\frac{5}{8}$ by $1\frac{13}{32}$. 692—1882.

It is a question whether the costume does not belong to too early a period to admit of the miniature being a portrait of the Duchesse de Longueville.
The miniature is by a French artist working in the 17th century.

708. PORTRAIT OF A GENTLEMAN IN BRONZED ARMOUR.

Three-quarter face bust portrait of a grey-eyed, clean-shaven man turning slightly to the spectator's right and looking towards the spectator. He wears a long curly grey wig, bronzed armour, and a lace cravat falling over a scarlet bow tied beneath the chin. Dark background. *Plate* 56.

$1\frac{1}{4}$ by $1\frac{1}{16}$. 694—1882.

By an artist working in the 17th century.

709. ELIZABETH STUART (b. 1596, d. 1662), daughter of James I., and Queen of Frederick of Bohemia.

Three-quarter face bust portrait of a brown-eyed lady turning slightly and looking towards the spectator's right. She has brown hair, ringlets of which descend to her shoulders. She wears an ear-ring with two drop-pearls, a pearl necklace, and a décolleté blue dress edged with yellow. Grey background.

Enamel. $1\frac{3}{8}$ by $1\frac{1}{8}$. 695—1882.

The miniature dates from the early part of the 19th century. The face resembles that of a portrait attributed to Petitot, supposed to represent Mademoiselle de Monbazon, in Earl Beauchamp's collection.

710. GABRIELLE EMILIE DE BRETEUIL, MARQUISE DU CHÂTELET (b. 1706, d. 1749), friend of Voltaire.

Nearly full-face bust portrait of a blue-eyed lady turning slightly to the spectator's right and looking with a pleasant expression towards the spectator. She has fair hair, some curls of which fall upon her left shoulder. She wears a narrow fur collar and a décolleté crimson dress edged with fur. Grey background. *Plate* 56.

Enamel. $1\frac{3}{8}$ by $1\frac{1}{8}$. 698—1882.

An inscription, *Marquise du Châtelet*, apparently in a 19th-century French hand, is burnt in on the back of the enamel.

After a painting by Marianne Loir: *cf.* the engraving by P. G. Langlois, 1786, reproduced in *L'Art*, Vol. LII., 1892, p. 171. Earl Beauchamp's collection contains a similar enamel; a larger example by N. A. Courtois is in the Schlichting Collection in the Louvre.

711. MADEMOISELLE ANNA MARIA MARTINOZZI, PRINCESSE DE CONTI (b. 1637, d. 1672).

Three-quarter face bust portrait of a lady turning to the spectator's right and looking towards the spectator. She has dark brown hair, with a fringe of curls on the forehead and a mass of curls on either side of the head. She wears a pearl necklace and a décolleté red dress edged with yellow. Grey background. *Plate 56.*

Enamel. $1\frac{3}{8}$ by $1\frac{1}{8}$. 699—1882.

Reproduced in the *Revue de l'Art Ancien et Moderne*, Vol. XXXVI., 1914, p. 71.

712. PORTRAIT OF A GENTLEMAN.

Three-quarter face bust portrait of a brown-eyed man, in 17th-century costume, turning to the spectator's left and looking towards the spectator's right. He has a slight moustache and wears a curly brown wig, a dark brown coat, a lace cravat, the blue ribbon of an order and a star on his left breast. Brownish background.

Enamel. $1\frac{1}{8}$ by $\frac{15}{16}$. 700—1882.

Probably painted in the 19th century.

713. CARDINAL MAZARIN (b. 1602, d. 1661), statesman.

Short half-length, three-quarter face portrait of a brown-eyed man turning to the spectator's left and looking towards the spectator. His hair, which bunches out on either side of the head below his scarlet cap, is grey, as are his moustache and small beard. He wears a white tasselled collar over a scarlet robe Brown background.

On ivory. $1\frac{3}{8}$ by $1\frac{1}{4}$. 702—1882.

French; 19th century.

Engraved on page 1467 of J. R. Green's *Short History of the English People*, 1894, Vol. IV. Reproduced facing page 97 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905, and facing page 144 of C. Davenport's *Miniatures*, 1907.

714. PHILIPPE, DUC D'ANJOU, afterwards Philip V. of Spain (b. 1683, d. 1746).

Three-quarter face bust portrait of a young, brown-eyed man turning to the spectator's right and looking towards the spectator. He has long,

curly, dark brown hair (or a wig) and a slight moustache. He wears a lace collar with tassels; beneath it a red coat and the blue ribbon of an order are just visible. Brown background. *Plate* 54.

Enamel. Circular, diam. $\frac{7}{8}$. 707—1882.

Formerly attributed to Petitot, who died when Philip V. was aged eight and consequently could not have painted this portrait if the description is correct. The miniature is probably by an artist working in the 19th century.

715. LOUIS DE BOURBON, PRINCE DE CONDÉ, called "Le Grand Condé" (b. 1621, d. 1686).

Three-quarter face bust portrait of a man with large nose and receding chin turning to the spectator's left and looking towards the spectator. He has a slight moustache and long brown hair (or a wig); he wears grey armour, a white lace cravat, and, across his breast, the blue ribbon of the Order of the Saint Esprit. Brownish background.

On card. $1\frac{1}{16}$ by $\frac{7}{8}$. 709—1882.

A somewhat similar enamel miniature by Petitot at the Musée Condé, Chantilly, is reproduced on page 73 of the *Revue de l'Art Ancien et Moderne*, 1914, Vol. XXXVI.
The miniature in the Jones Collection resembles in reverse the engraved portrait of Condé by Robert Nanteuil, but differs in the costume.

716. PORTRAIT OF A LADY IN A GREEN DRESS.

Three-quarter face bust portrait of a stout, blue-eyed lady turning to the spectator's left and looking towards the spectator. Her fair hair is arranged entirely in ringlets; she wears pearl ear-rings, a pearl necklace, and a décolleté pale green dress with a brooch in front. A black wrap falls over her left shoulder.

Enamel. 1 by $\frac{7}{8}$. 711—1882.

This miniature is apparently a portrait of the lady depicted in No. 657 above. Another portrait of her is in the Lenoir Collection in the Louvre.

717. PORTRAIT OF A LADY IN A BLUE WRAP.

Three-quarter face bust portrait of a blue-eyed lady turning to the spectator's left and looking towards the spectator. Her hair hair is arranged in minute curls. She wears pearl ear-rings, a pearl necklace, a brown dress (of which but little is visible), and a blue wrap edged with ermine. Dark background. *Plate* 54.

Enamel. $1\frac{1}{16}$ by $\frac{7}{8}$. 712—1882.

By a 17th century artist.

718. PORTRAIT OF A LADY IN A YELLOW DRESS.

Three-quarter face bust portrait of a brown-eyed lady, in 17th-century costume, turning to the spectator's left and looking towards the spectator. She has flowers in her dark brown hair, of which ringlets fall upon her shoulders. She wears a pearl ear-ring, a pearl necklace, and a yellow dress adorned with red stripes and drop-pearls. Brownish background.

Enamel. $\frac{13}{16}$ by $\frac{5}{8}$. 714—1882.

Possibly painted in the 19th century.

719. REPUTED PORTRAIT OF FRANÇOISE D'AUBIGNÉ, MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), consort of Louis XIV.

Three-quarter face bust portrait of a brown-eyed lady turning and inclining her head to the spectator's left and looking towards the spectator. Her brown hair, adorned with flowers, is arranged in ringlets, which cover the ears. She wears an ear-ring with two drop-pearls, a pearl necklace, and round her shoulders a garland of flowers. Light brown background.

Plate 56.

Enamel. $1\frac{1}{16}$ by $\frac{7}{8}$. 715—1882.

Reproduced facing p. 272 of *The Queen of Letter Writers*, by Janet Aldis, 2nd ed., 1908, and facing p. 298 of *Some Beauties of the Seventeenth Century*, 1906, by Allan Fea.

This miniature is probably a copy of the enamel by Petitot at the Louvre : *cf.* the engravings in *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862–4, and *Les Arts*, Vol. LII., 1892, p. 169. On the iconographical question *see* M. F. Feuillet de Conches, *Les Apocryphes de la Peinture de Portrait*, 1849, p. 35, and H. Gelin, *Madame de Maintenon*, 1907, pp. 54–57.

720. CHRISTIAN V. (b. 1646, d. 1699), King of Denmark and Norway.

Three-quarter face bust portrait of a blue-eyed, clean-shaven man with double chin and large nose, turning to the spectator's right and looking towards the spectator. He has a dark curly wig and wears a lace cravat over armour. Brownish-grey background. *Plate 56.*

Enamel. $1\frac{15}{16}$ by $\frac{13}{16}$. 716—1882.

P. Prieur (*see* page 113) and Josias Barbette (b. 1650?, d. 1731) worked at his Court and painted his portrait in enamel.

721. MARIE ANTOINETTE (b. 1755, d. 1793), Queen of Louis XVI.

Three-quarter length portrait of a blue-eyed lady seated in a garden. She

turns her head and eyes towards the spectator's right. Her straw hat is trimmed with mauve and surmounted by white ostrich feathers. She wears a white fichu, and a pale reddish décolleté dress striped with green and trimmed with mauve. On her lap, in a muslin wrap, she holds a bouquet of flowers. Behind her on the right are a rose-bush and a tree ; on the left are statuary, a vase, a balustrade, etc.

On card. Rectangular, $6\frac{1}{2}$ by 5. 723—1882.

This miniature is a French work of the 19th century. It is not known on what original it is based.

722. ALLEGED PORTRAIT OF MARIE THÉRÈSE LOUISE DE SAVOIE-CARIGNAN, PRINCESSE DE LAMBALLE (b. 1749, d. 1792).

Three-quarter length, three-quarter face portrait of a lady seated towards the spectator's right and looking towards the spectator's left. She wears a fluffy wig in the manner of about 1786, a large white cap with a pink ribbon, a décolleté white dress, and a pink sash. Her right hand holds a handkerchief on her lap; her left arm rests on a carved table on which stands a vase draped with a black cloth. Dark mottled background.

Plate 49.

On ivory. Rectangular, $6\frac{1}{4}$ by $4\frac{1}{2}$. 724—1882.

A late 18th century French miniature by a good hand. The description of the miniature as a portrait of the Princesse de Lamballe is open to question.

723. HENRIETTA MARIA (b. 1609, d. 1669), Queen of CHARLES I., with dogs.

Full-length, three-quarter face figure of a lady with brown eyes and brown hair standing toward the spectator's right by a colonnade and looking towards the spectator. She wears a white dress with a blue bodice. Her left hand supports a yellow wrap and rests on the pedestal of a column; in her right hand she holds a feather fan. Behind her are a blue settee and a red curtain. At her feet are three dogs. On the right is the end of a balustrade and above it a glimpse of landscape.

On paper. Rectangular, 5 by $3\frac{1}{2}$. 727—1882.

An inscription at the back states that "these portraits" (*i.e.*, Nos 723 and 724) "were in the possession of Queen Charlotte, at Frogmore, and at the sale of her effects were described as having come out of the cabinet of Louis 14th." They were lent by Mr. Jones to the Exhibition of Portrait Miniatures held at the South Kensington Museum in 1865, and were subsequently attributed to Peter Oliver. They are, however, productions of the 19th century, dating perhaps from about 1820-30.

724. KING CHARLES I. (b. 1600, d. 1649).

Adapted from the painting by VAN DYCK *in the Louvre.*

Full-length, three-quarter face portrait of the King standing towards the spectator's left at the top of a flight of steps and looking towards the spectator. He wears a broad, lace-edged collar, a buff coat, a blue ribbon across his left shoulder, a sword, brown breeches and buff-coloured top-boots with spurs. His left hand rests on his hip and his right on a long cane. Behind him is a bare-headed page holding a blue mantle and a large black hat with a white plume. Behind the page are a column and a curtain. On the left, at a lower level, is a groom with a horse. Landscape and sky background.

On paper. Rectangular, 5 by $3\frac{1}{2}$. 728—1882.

The figure of the King is taken almost exactly from the large painting by Van Dyck in the Louvre, except that he is shown bareheaded. The column and the other stonework have been invented by the miniaturist, who has altered the figure of the page and transported the groom and horse to the foot of the steps instead of leaving them immediately behind the King as in the painting by Van Dyck.

See the note at No. 723 above as to the alleged provenance of this miniature.

725. LOUIS XIV. OF FRANCE (b. 1638, d. 1715).

Three-quarter face, short half-length portrait of a grey-eyed (*sic*) elderly clean-shaven man turning to the spectator's left and looking towards the spectator. He wears a large, dark, curly wig, divided at the top, armour with edging of crimson material, a white lace frill at the neck, and across his breast the blue ribbon of the Order of the Saint Esprit. Brownish background. *Plate 55.*

Enamel. $1\frac{5}{8}$ by $1\frac{3}{8}$. 731—1882.

Probably painted in the early part of the 18th century.

726. MAXIMILIEN DE BÉTHUNE, DUC DE SULLY (b. 1560, d. 1641).

Three-quarter face bust portrait of a bald, brown-eyed man, with grey moustache and beard, turning to the spectator's right and looking towards the spectator. He wears a white ruff, armour (?), and across his right shoulder a white cloak. Grey background.

Enamel. $1\frac{5}{16}$ by $1\frac{1}{4}$. 732—1882.

The pose of this portrait is exactly like that of the portrait (showing more of the body) engraved by Gaillard after "P." in Vol. 3 of *L'Europe Illustre*," by Dreux du Radier. There are slight differences in the costume. The miniature appears to be French work of the 18th century.

727. LOUIS XV. OF FRANCE (b. 1710, d. 1774).

Three-quarter face bust portrait of a brown-eyed, clean-shaven man turning his head slightly to the spectator's left and looking towards the spectator. He wears a powdered wig, a stock, armour, the blue ribbon of an order, and on the right a purple cloak ornamented with fleurs-de-lys. Sky background. *Plate* 56.

Enamel. $1\frac{13}{16}$ by $1\frac{7}{16}$. 733—1882.

French; 18th century.

728. CARDINAL MAZARIN (b. 1602, d. 1661), statesman.

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's left and looking towards the spectator. His ears are covered with masses of curls; he has a moustache, and a small tuft below the lower lip. He wears a red cap, a red robe, and a white collar tied with tasselled strings. Brownish background. *Plate* 56.

Enamel. $2\frac{3}{8}$ by 2. 734—1882.

Perhaps after Mignard, by whom there is a very similar portrait at Chantilly. At the back of the enamel the inscription *Cardinal de Mazarin* is burnt in. The miniature was probably painted in France in the 19th century.

729. HORTENSE MANCINI, DUCHESSE DE MAZARIN (b. 1646, d. 1699).

Full-face bust portrait of a brown-eyed lady. A curl of her brown hair falls over her right shoulder. She wears a décolleté blue dress decorated with white flowers and edged with lace; in the centre is a red V-shaped trimming. Mottled brownish background.

Enamel. $1\frac{1}{2}$ by $1\frac{1}{4}$. 735—1882.

A 19th-century miniature, similar to the enamel by Petitot in the Louvre, reproduced facing page 144 of Ernest Stroehlin's *Jean Petitot et Jaques Bordier*, 1905.

730. FRANÇOIS HENRI DE MONTMORENCY, Maréchal, DUC DE LUXEMBOURG (b. 1628, d. 1695).

Three-quarter face bust portrait of a brown-eyed man turning to the spectator's right and looking towards the spectator. He has long dark hair parted in the centre, a moustache, and a small tuft below the lower lip. He wears armour, a white collar with broad lace edge, the V-shaped blue

ribbon of an order, and across his breast a white scarf tied on his right shoulder with a red ribbon. Brownish background.

Enamel. $1\frac{5}{8}$ by $1\frac{3}{8}$. 737—1882.

Probably painted in the 17th century. No. 631 is a portrait of the same man.

731. LOUIS DE BOURBON, PRINCE DE CONDÉ (b. 1621, d. 1686), called "Le Grand Condé," military commander.

Three-quarter face, full-length portrait of a brown-eyed man, with long brown hair and a slight moustache, seated towards the spectator's left in an elaborate carved and gilt arm-chair, and looking towards the spectator. He wears a "classical" costume of red and blue; his sandalled left foot rests on a footstool and his left arm on the arm of his chair; his right hand turns the pages of a book, inscribed on the top of its open pages "338 ABREGÉ CHRONOG" and "ROBERT; ROY XXXVI." The book rests on an ormolu desk on a table covered with a red and gold cloth; on the table are a clock, an inkstand, pens and books. Behind on the left are green shelves lined with red and gold. The carpet is pink with a bluish-grey pattern. *Plate* 49.

On vellum. Oval, $18\frac{1}{2}$ by $14\frac{1}{4}$. 741—1882.

Beneath the portrait in a cartouche is the following inscription:—

Volve, revolve legendi avidus noctesque diesque
Francorum Annales, Regum, Condæe, videbis
Eventus rerum varios, Martisque labores,
Nilque tua dignum invidia; te judice gaudent
Ingentes atavorum animæ, nimiumque beatæ
Quod faveas, et te lectorem facta morentur.
Santolius Victorinus.

The extract is from a poem, by Jean Baptiste Santeul (b. 1630, d. 1697), Regular Canon of the Royal Abbey of St. Victor, addressed to Henri Jules de Condé ("in Henricum Julium Condæum, Francorum Historiæ vacantem"), but the portrait certainly represents "Le Grand Condé." The 1729 edition of Santeul's works (Vol. 3, p. 23) reads *pallent* instead of *gaudent*, and a note says: "Sic restituit ipse Condæus" (*i.e.*, Henri Jules de Condé) "paternæ virtutis hæres & ingenii; nimis adulatorios damnavit: laudibus delectatur (*sic*), sed veris." Santeul was patronised by "Le Grand Condé," who received him in his home at Chantilly.

The book which Condé is represented as reading is François Eudes de Mézeray's *Abregé Chronologique ou Extraict de l'Histoire de France*, which is stated to have appeared in 1668, though the 2nd and 3rd volumes of the British Museum copy are dated 1667. Page 338, at which the book is shown open, relates to the Crusade of Godfrey of Bouillon, and does not face any of the pages headed ROBERT, ROY XXXVI., which occur rather earlier in the volume.

The miniature, which is French work of the 17th century, was formerly in the collection of the Earl of Pembroke at Paris, and was bought at his sale for £400. It is engraved in J. R. Green's *Short History of the English People*, Vol. IV., 1894, p. 1470.

732. TWO DEVOTIONAL FEMALE FIGURES.

In an Italian (17th-century) diptych of lapis-lazuli.

The figure on the left looks down towards the spectator's right; that on the right looks up towards the spectator's left.

In oil. Each octagonal, respectively $1\frac{5}{8}$ by $1\frac{3}{8}$ and $1\frac{1}{2}$ by $1\frac{3}{16}$.

For a description of the diptych, *see* the *Catalogue of the Jones Collection*, Part II, No. 268.

843—1882.

733. LOUIS XV. OF FRANCE (b. 1710, d. 1774).

In the lid of a French inkstand of silver pierced work.

Three-quarter face, short half-length portrait of a brown-eyed man turning and looking towards the spectator's right. He has a powdered wig, tied behind with a black ribbon. He wears a cuirass over a red coat; a white stock, the blue ribbon of the Order of the Saint Esprit (?), and the red ribbon and star of another order. Over his right shoulder, and appearing behind him on the spectator's right, is a grey mantle ornamented with fleurs-de-lys. Cloudy sky background.

On card. $1\frac{3}{4}$ by $2\frac{5}{8}$. 846—1882.

French; 18th century.

For a description of the inkstand, *see* the *Catalogue of the Jones Collection*, Part II., No. 305.

734. MARIE ANTOINETTE (b. 1755, d. 1793), QUEEN OF LOUIS XVI.

In the lid of a German (18th-century) snuff-box.

Three-quarter face, bust portrait of a blue-eyed lady turning her head slightly and looking towards the spectator's right. A rope of pearls adorns her blonde hair; she wears a drop-pearl ear-ring and a décolleté white dress ornamented in front with a blue bow. Grey background.

On ivory. $1\frac{1}{2}$ by $1\frac{1}{4}$. 903—1882.

In the Philippe Lenoir Collection in the Louvre is a snuff-box with a similar miniature in its lid, inscribed *Sicardi | 1786* (?); it is probably not an original. The head of Marie Antoinette in No. 734 is similar to that in No. 735 below.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 353.

735. PORTRAIT GROUP OF QUEEN MARIE ANTOINETTE AND THREE OF HER CHILDREN.

In the lid of a French snuff-box (gold), with the Paris hall-marks of 1774-80. Nearly in the centre is a half-length figure of the Queen turning her head three-quarters to the spectator's right and looking in the same direction; she has powdered hair, ornamented with ropes of pearls, and wears a décolleté white and red dress with a large green bow at the bosom. She holds a small golden-haired, blue-eyed child dressed in white, with the blue ribbon of an order across its shoulder. Behind the Queen, looking over her left shoulder towards the spectator, is a bigger child, with blue eyes and long fair hair, and wearing a dress of mauve and white. On the left is a third child turning to the spectator's right and looking towards the spectator; he, too, has blue eyes and long fair hair; he wears a white collar, and over his right shoulder the blue ribbon of an order. On the left, in profile, is a bust of Louis XVI. Behind the group are a red curtain and a partly clouded sky. *Plate* 59.

On ivory. Octagonal, $1\frac{3}{4}$ by $2\frac{1}{2}$.

The three children were formerly identified as the Dauphin Louis (b. 1785), Marie Thérèse Charlotte (b. 1778), who married the Duc d'Angoulême, and Sophie Hélène (b. 1786, d. 1787). As, however, only three children are shown, the miniature was very likely painted when only three were living, and therefore not during the short lifetime of Sophie Hélène. It probably depicts Marie Thérèse Charlotte, the Dauphin Louis, and Louis Joseph Xavier François (b. 1781, d. 1789). If this hypothesis is correct, the miniature would have been painted between the death of Sophie Hélène (19th June, 1787) and that of Louis Joseph Xavier François (4th June, 1789). The late Czar of Russia possessed a similar miniature (with variations), which is reproduced on plate CII. of Dr. G. C. Williamson's *History of Portrait Miniatures*, 1904.

PORTRAIT GROUP of three of the nine children of Louis XV.'s brother, the Dauphin Louis (b. 1729, d. 1765), viz., LOUIS STANISLAS XAVIER, COMTE DE PROVENCE (b. 1755, d. 1824), afterwards Louis XVIII.; CHARLES PHILIPPE, COMTE D'ARTOIS (b. 1757, d. 1836), afterwards Charles X.; ELISABETH PHILIPPINE MARIE HÉLÈNE DE FRANCE (b. 1764, d. 1794), known as "Madame Elisabeth."

On the bottom of the above snuff-box is a group, with three-quarter face, short half-length portraits of two men in short powdered wigs, turning to the spectator's right, and a three-quarter face, half-length portrait of a lady turning to the spectator's left; all three look towards the spectator. The man on the left has brown eyes, and wears a red, gold-laced coat, the badge of the Golden Fleece, the cross of the Order of the Saint Esprit, and the

star of an order; the man seen between him and the lady has blue eyes, and wears a gold-laced mauve coat and the blue ribbon of an order, probably that of the Saint Esprit. The lady has blue eyes; a pink rose adorns her powdered hair. She wears a décolleté red and white dress, with a large mauve bow in front. She holds a red book in her left hand. Behind her appears the gilt back of a chair. In the background is a column, partly hidden by a green curtain ornamented with fleurs-de-lys. The sky is seen on either side. 905—1882.

On ivory. Octagonal, $1\frac{3}{4}$ by $2\frac{1}{2}$.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 334.

736. ONE OF LOUIS XIV.'s NATURAL CHILDREN.

In the lid of a French snuff-box (gold), with Paris hall-marks for 1809-19. Nearly full-face portrait of a grey-eyed, fair-haired boy turning his head slightly to the spectator's left and looking slightly towards the spectator's right. Across his right shoulder, which is bare, is a red cord; over his left shoulder is a greenish garment edged with fur. The background is slate-coloured, except for a blue patch on the right.

Enamel. $3\frac{3}{8}$ by $1\frac{3}{4}$. 906—1882.

French; 19th century.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 341.

737. JOHN MANNERS (b. 1721, d. 1770), *styled* MARQUESS OF GRANBY.

Inside the lid of a French snuff-box (gold), with Paris hall-marks of 1750-53.

Almost profile bust portrait of a middle-aged man turning and looking towards the spectator's left. He has brown hair, and the top of his head is bald. He wears a slate-coloured coat with red lapels over a cuirass. The background is of a dark greenish tint at the top and on the right; on the left it is lighter and greyer.

On ivory. $1\frac{9}{16}$ by $1\frac{3}{8}$. 910—1882.

On the inside of the lid round the portrait is engraved *John Marquis of GRANBY to Brice Fisher Esq^r.* 1764. The portrait is an 18th-century copy of a portion of a painting by Reynolds, who made several replicas or versions of his portrait of the Marquess of Granby. The latter gave one of them to a Mr. P. Fisher in or before 1760 [*see* A. Graves and W. V. Cronin, *History of the Works of Sir Joshua Reynolds, P.R.A.*, Vol. I. 1899, pp. 381, 382.].

On the lid of the box is an enamel painting representing a youth in a purple coat, a girl in yellow and blue with a hurdy-gurdy, and two boys

one in a red coat, seated in a landscape with a cottage. It is signed *Le Sueur* (*see* page 84) on a rock in the foreground on the left. On the bottom is a girl in yellow and blue, seated in a landscape, with a musical (?) box; a boy is approaching. On the sides of the box are (1) a parrot with a basket and fruit; (2) a youth and a girl seated near a shed; (3) a parrot with a basket and fruit; (4) a boy threatened by a dog.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 324.

738. LA COMTESSE DE GRIGNAN (b. 1648, d. 1705), daughter of Madame de Sévigné; or, MARIE ANGÉLIQUE (DE) SCORAILLE DE ROUSSILLE, DUCHESSE DE FONTANGES (b. 1661, d. 1681), called MADEMOISELLE DE FONTANGES.

In the lid of a late 18th century French snuff-box (gold).

Half-length, three-quarter face portrait of a grey-eyed lady turning her head and looking towards the spectator's left. Her brown hair is arranged in curls on either side of her head and adorned with pearls. She wears pearl ear-rings and a décolleté dress with white sleeves, a brownish-red bodice embroidered with gold, and at her bosom a pearl ornament. Brown background. The shading is partly bluish, partly brown.

On ivory. $1\frac{3}{16}$ by $1\frac{1}{16}$. 926—1882.

The miniature is late 18th or early 19th century work.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 338.

739. PORTRAIT OF A LADY WEARING FLOWERS IN HER HAIR.

After Rosalba Carriera.

In the lid of a snuff-box (gold), with the Paris hall-mark of 1778-79.

Half-length, nearly full-face figure of a grey-eyed girl turning her head slightly and looking towards the spectator's left. A ringlet of her fair hair, which is bound with a blue fillet and adorned on the right temple with a small bouquet, falls upon her right shoulder, where the end of the blue ribbon also appears. Her right shoulder and breast are bare; over her left shoulder is a white garment, and above it a pink wrap, which also appears behind her on the left. Background of grey and purplish tints.

Enamel. $1\frac{11}{16}$ by $1\frac{3}{8}$. 927—1882.

The miniature is doubtless contemporary with the box. For a description of the box, *see* the *Catalogue of the Jones Collection*, Part II., No. 336. A somewhat similar but larger miniature on ivory, described as a portrait of Rosalba Carriera by herself, is reproduced in A. Jaffé's *Miniaturen-Katalog*.

740. REPUTED PORTRAIT OF FRANÇOISE D'AUBIGNÉ, MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), consort of Louis XIV.

In the lid of a snuff-box (tortoise-shell and gold), with the Paris hall-mark of 1809-19.

Half-length, three-quarter face portrait of a brown-eyed lady turning to the spectator's right and looking towards the spectator. Ringlets of her brown hair hang down upon her forehead and back; on her chignon is a rope of pearls. She wears a drop-pearl ear-ring, a pearl necklace, and at her shoulder a pearl brooch. Her décolleté grey dress is edged with lace. A red wrap hangs down behind her from her left shoulder. Cloudy sky background, with a glimpse of mountainous landscape on the right.

On vellum. $1\frac{13}{16}$ by $1\frac{5}{16}$. 928—1882.

The miniature was painted late in the 18th or more probably early in the 19th century.

Similar to, but showing more of the body than, the engraving by Ceroni of a miniature by Petitot at the Louvre (see *Les Émaux de Petitot du Musée Impérial du Louvre*, 1862–4, p. 25, etc.: Ceroni is stated to have added the dress). On the iconographical question *see Madame de Maintenon: étude iconographique*, 1907, by H. Gelin, pp. 54–57, and *Les Apocryphes de la Peinture de Portrait*, 1849, by M. F. Feuillet de Conches, p. 35.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 340.

741. MONSIEUR DE PONTCHARTREUX.

In the lid of a snuff-box (tortoise-shell and gold), with the Paris hall-mark of 1817-38.

Three-quarter face bust portrait of a rubicund, full-faced, blue-eyed man, turning to the spectator's right and looking slightly towards the spectator's left. He has a slight moustache and a long, dark brown, curly wig, and wears a tasselled white collar, a red gown and a dark doublet. Background, dark greenish on the right, very dark brown on the left.

Enamel. $1\frac{1}{8}$ by 1. 929—1882.

Nothing appears to be known about "Monsieur de Pontchartreux." The portrait of Monsieur de Pontchartrain engraved in C. Perrault's *Les Hommes Illustres*, Vol. I., p. 35, is quite different.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 347.

742. PORTRAIT OF A LADY—possibly Madame de Sévigné (b. 1627, d. 1696), when young.

In the lid of a snuff-box (tortoise-shell and gold), with the Paris hall-mark for 1819-38.

Half-length, three-quarter face portrait of a blue-eyed girl seated towards the spectator's left and looking slightly towards the spectator's right. Her long light brown hair is arranged in curls, some of which fall upon her shoulders, and is ornamented with ropes of pearls. She wears a décolleté white bodice, and across her right shoulder a blue wrap, which she holds to her bosom with her left hand. Red and brown garments are seen at the bottom, and the back of a chair appears on the right. Dark brown background.

Enamel. $2\frac{5}{8}$ by 2. 930—1882.

The miniature is a 19th-century production.

For a description of the snuff-box, *see* the *Catalogue of* the *Jones Collection*, Part II., No. 346.

743. PORTRAIT OF A LADY IN A STRIPED YELLOW DRESS. In the lid of a snuff-box (tortoise-shell and gold), with the Paris hall-mark for 1797-1809.

Three-quarter face bust portrait of a brown-eyed lady turning to the spectator's left and looking towards the spectator's right. Ringlets of her brown hair descend on her forehead and on either side of her head. She wears a pearl ornament on her chignon, a drop-pearl ear-ring and a pearl necklace. Her yellow dress has vertical red stripes. Grey background.

Enamel. $1\frac{1}{16}$ by $\frac{7}{8}$. 931—1882.

An early 19th-century imitation of Petitot's style.

For a description of the snuff-box, *see* the *Catalogue of the Jones Collection*, Part II., No. 339.

744. A HUNTING PARTY.
French, 18th century. In chased gold frame, bearing the date letter for 1762.

Landscape with eight figures. In the centre of the foreground are three hounds; to the right of them sits a man in a blue coat, red breeches and white gaiters; behind him on the right are a white horse and a black horse. On the left at a short distance a party of five is picnicking—two men in red coats, one in green, and two ladies respectively in yellow and cerise dresses. A servant in a green coat and red breeches is offering a dish. Near the group, in the centre, another man, in a blue coat, is looking into the pannier of a donkey. In the background, on the left and in the centre, is a mound surmounted by trees. On the right are a river and a distant church.

Enamel. Oval, $1\frac{25}{32}$ by $2\frac{11}{16}$ (sight measure). 937—1882.

745, 746. ANNE (NINON) DE L'ENCLOS (b. 1616, d. 1706) and ELIZABETH HAMILTON, COMTESSE DE GRAMMONT (b. 1641, d. 1708).

Placed inside, in the panels of, a memorandum book (Japanese lacquer), the gold mount of which bears the Paris hall-mark for 1761-62.
Each is a half-length, three-quarter face bust portrait of a brown-eyed girl turning to the spectator's left and looking towards the spectator. Both have brown hair arranged in ringlets in the manner of the 17th century; each has a pearl necklace, and wears a blue wrap across the left shoulder. The backgrounds are brown.

Enamel. $1\frac{3}{4}$ by $1\frac{9}{16}$ and $1\frac{7}{8}$ by $1\frac{1}{2}$. 954, 954A—1882.

Both enamels are probably 19th-century productions.
The portrait of Elizabeth Hamilton is reproduced on plate XXXIV. and that of Ninon de l'Enclos on plate XXXV. of J. J. Foster's *Miniature Painters British and Foreign*, 1903.
For a description of the memorandum-book, *see* the *Catalogue of the Jones Collection*, Part II., No. 288.

747. MADAME GABRIELLE (DE ROCHECHOUART) DE THIANGES (b. 1631?–d. 1693).

In enamelled silver frame set round with pastes.
Half-length, three-quarter face portrait of a brown-eyed lady seated in a green-upholstered chair towards the spectator's right and looking towards the spectator. She has long curling brown hair, and wears a double pearl necklace and a décolleté 17th century costume of pale yellow and pink trimmed with white. In her right hand she holds up a miniature. On the right is a table covered with a green cloth on which are two books. In the background is the grey wall of a room with buff-coloured decorations. At the top on the left is a pale green curtain.

On ivory. Rectangular, 6 by $4\frac{3}{8}$. 959—1882.

The miniature is French work of the early part of the 19th century and is probably a copy of the same original as the engraving in J. Armengaud's *Les Reines du Monde*, 1862.

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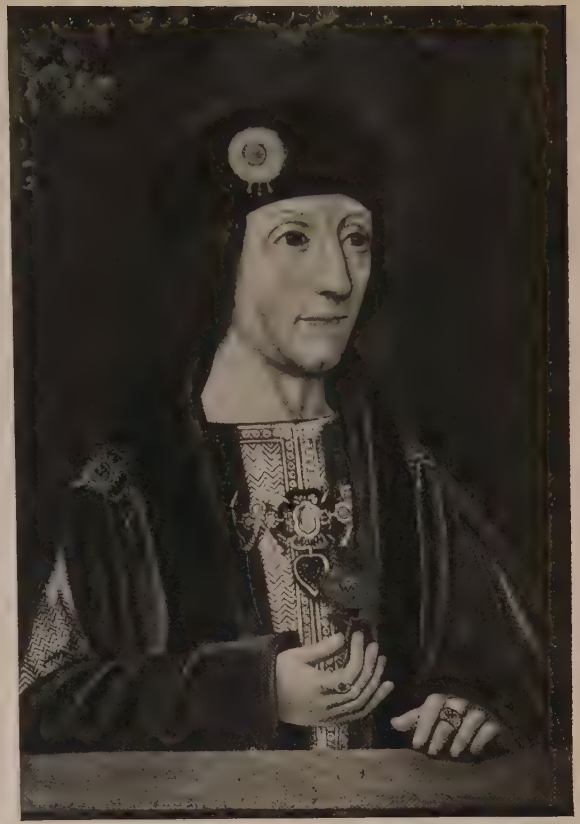


550. Artist Unknown.
King Henry VII.

497. School of Holbein.
King Edward VI.

528. H. Stone (after Van Dyck). King Charles I.

499. G. Jackson.
The Countess of Derby.

496. W. Hogarth (?).
The Duke of Cumberland.

552. Artist Unknown. "Peg" Woffington.

525. G. Smith. Lake Scene with Boats and Anglers.

PLATE 6

524. Sir J. REYNOLDS. Portrait of a Gentleman.

486. T. GAINSBOROUGH. Carthorses at a Drinking-Trough.

511. G. MORLAND. Johnny going to the Fair.

465. W. Collins. Fishwomen near Boulogne.

515. W. Mulready. The Convalescent from Waterloo.

458. C. BAXTER. The Sisters.

541. T. WEBSTER. The Lesson.

519. F. R. PICKERSGILL. The Birth of Christianity.

479. W. P. FRITH. Measuring Heights.

481. W. P. Frith.
The Bride of Lammermoor.

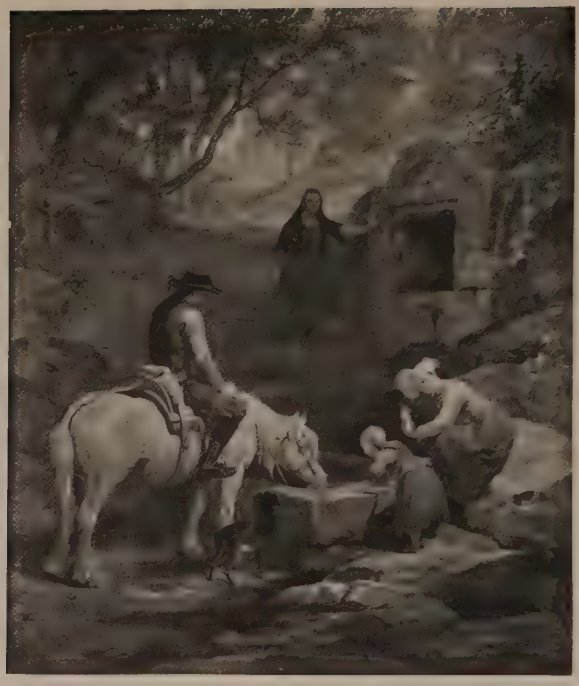
484. W. P. Frith.
Scene from the *Sentimental Journey*.

507. J. LINNELL. The Harvest Moon.

514. W. J. MÜLLER. Rustic Landscape.

490. F. Goodall. Archbishop Cranmer taken to the Tower.

PLATE 14



489. F. GOODALL. The Drinking-Trough.

585. W. WYLD. "The Pool."

582. J. M. W. Turner. Classic Vignette.

581. J. M. W. Turner. Innsbruck, Tyrol.

580. J. M. W. TURNER. The Port of London.

579. J. M. W. Turner. The Hoe, Plymouth.

575. F. GOODALL. The Children of King Charles I.

570. COPLEY FIELDING. The Sands at Ryde: Sunset.

571. BIRKET FOSTER. The Milkmaid.

572. BIRKET FOSTER. Santa Maria della Salute, Venice.

573. BIRKET FOSTER. San Giorgio Maggiore, Venice.

492. J. B. Greuze. Innocence.

553. French School. Portrait of a Man.

464. School of F. Cloquet. Mary, Queen of Scots.

510. Attributed to Mignard.
The Duchesse de Montpensier (?).

502. N. Lancret. Cavalier and Two Ladies.

501. Perhaps by N. LANCRET. The Swing.

531. J. F. DE TROY. The Alarm ; or, La Gouvernante Fidèle.

518. J. B. J. Pater. A Fête Champêtre.

555. FRENCH SCHOOL. Europa.

537. After C. A. VANLOO. Group emblematic of Sculpture.

459. F. Boucher. Madame de Pompadour.

477. J. H. FRAGONARD. Cupids.

463. F. BOUCHER. Air.

469. Attributed to F. H. Drouais. Mademoiselle Doré.

468. F. H. Drouais. Marie Antoinette, aged 17.

584. C. J. Vernet. River Scene with Shipping.

569. A. G. Decamps. Punch and Judy.

521. J. G. Platzer. St. John the Baptist Preaching.

549. Artist Unknown. Landscape with Sportsman.

512. F. de Moucheron. Rocky Landscape with Figures.

532. W. Vandevelde. Shipping in a Calm.

509. After F. VAN MIERIS. Gentleman offering Oysters to a Lady.

568. J. CATS. Landscape with Figures and Sheep.

529. J. H. W. Tischbein. Portrait of a Lady.

493. F. Guardi. Classical Composition.

494. F. GUARDI. Classical Composition.

614. I. OLIVER. Richard Sackville, 3rd Earl of Dorset.

607. N. Hilliard.
Queen Elizabeth.

618. P. Oliver, after Titian. The Flight into Egypt.

608. After J. HOSKINS.
Countess of Pembroke or Cumberland.

603. Sir B. GERBIER.
King Charles I, when young.

616. After I. OLIVER.
Sir Philip Sidney.

598. S. COOPER (?).
Prince Rupert.

597. S. COOPER.
King Charles II.

619 & 620. By W. P. King Charles II, and the Duke of York, afterwards King James II.

610. B. Lens.
The Duchess of Marlborough.

596. Attributed to F. Clouet.
François, Duc d'Alençon.

685. P. P. Sevin. Vicomte de Turenne.

694. French, 17th Century.
Anne of Austria.

689. French, early 18th Century. Peter the Great.

Volve revolve legendi avidus noctesque dieq
Francorum Annales Regum Condæi videbis
Eventus rerum varios Martisque labores
Nilque tua dignum invidia; te judice gaudens
Ingentes Atavorum animas immunique beatæ
Quod fuveas, et te lectorem facta morentur

731. French, 17th Century.
Louis de Bourbon, Prince de Condé.

722. French, late 18th Century.
The Princesse de Lamballe (?).

695. French, 17th Century. Louis XIV.

631. J. Petitot.
F. H. de Montmorency,
Duc de Luxembourg.

647. J. Petitot.
Louis XIV

633. J. Petitot.
Mlle de Blois (?).

668. School of J. Petitot.
The Duchesse de la Vallière.

645. J. Petitot.
Henri de Lorraine,
Duc de Guise.

670. School of J. Petitot.
A Young Man.

643. J. PETITOT.
Louis XIV.

679. After J. PETITOT (?).
Marquis de Louvois.

671. School of J. PETITOT.
Charles, Duc de Berri (?).

630. J. PETITOT.
Anne of Austria.

663. School of PETITOT.
Philippe de Vendôme.

644. J. PETITOT.
Cardinal Richelieu.

681. J. Petitot II.
Portrait of a Gentleman.

626. J. Petitot.
Queen Henrietta Maria.

646. J. Petitot.
The Duc de la Rochefoucauld.

697. French School.
The 2nd Earl of Rochester (?).

640. J. Petitot.
Comte de Vermandois.

658. Attributed to J. Petitot.
Portrait of a Gentleman.

Miniatures by J. PETITOT and others.

595. Attributed to C. BOIT.
Catherine I of Russia.

725. FRENCH SCHOOL.
Louis XIV.

682. P. PRIEUR.
Frederick III of Denmark.

637. J. PETITOT.
Louis XIV.

PLATE 56

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Miniatures by W. BATE and other Artists.

592. Van Blarenberghe. Landscape.

588. P. A. Baudouin, after Boucher. A Pastoral Scene.

594. Van Blarenberghe.
Paintings on a Snuffbox.

735. FRENCH SCHOOL.
Marie Antoinette and three of her Children.

622. J. PARENT.
The Duke of Wellington.

621. J. PARENT. Louis XIV.